LSP-2982(e)

STEREO
Electronically Reprocessed

THE BEST OF DIXIELAND

"HIS MASTER'S VOICE"
RCA VICTOR

LOUIS ARMSTRONG • TURK MURPHY • BOURBON STREET ALL-STARS • BOB SCOBEY
PETE FOUNTAIN • MUGGSY SPANIER • DUKES OF DIXIELAND • JIMMY McPARTLAND
HENRY 'RED' ALLEN • BUNK JOHNSON • PETE KELLY • ORIGINAL DIXIELAND JAZZ BAND

MATTY MATLOCK • EDDIE MILLER • JACK TEAGARDEN • MARTY NAPOLEON • GEORGE LEWIS • GEORGE WETTLING • BABY OOOOS
SANTO PECORA • GEORGE BRUNIES • BUSTER BAILEY • BOB HAGGART • CLANCY HAYES • TONY ALMERICO • PEE WEE SPITELERA

COZY COLE • JOE BUSHKIN • PEANUTS HUCKO • BIG SID CATLETT • SLOW DRAG PAVAGEAU • BOB HELM • GENE SCHROEDER • DICK CATHCART • LARRY SHIELDS
BOB WILBER • NICK LA ROCCA • TONY SBARBARO • CUTTY CUTSHALL • ROD CLESS • JIM ROBINSON • DICK CARY • EDDIE EDWARDS • LAWRENCE MARRERO



ABOUT ELECTRONIC STEREO

This record has been electronically reprocessed for stereo from the original monaural version. Although it is not up to RCA Victor's current Dynagroove stereo standards, it has been reissued in this electronically reprocessed stereo version in response to public demand.

THE BEST OF DIXIELAND

Reissue produced by Brad McCuen

LSP-2982(e)

A Treasure-Trove for Dixieland Devotees

Just recently, a teen-ager "flipped" (be expressed it as "I'm flipped!") when be found out tbat jazz music is, relatively speaking, a young art. He just naturally figured tbat people had heen playing jazz, and enjoying jazz, almost as long as music itself had form. Witb considerable logic, our young friend said, "You mean Bacb didn't know ahout jazz?" Sadly, be didn't. Jazz is new on the tahlet of time. Tbe first jazz recording ever made was cut February 26, 1917—not yet fifty years ago. It was, incidentally, made hy RCA Victor and is included in this collection. *And*—it was Dixieland music. Dixieland evolved in New Orleans and is the oldest and most durable jazz style. In fact, it's been said that Dixieland is the jazz music that's *most* played and *most* enjoyed. This collection is firmly dedicated to providing this most deligbtful of all jazz—THE BEST OF DIXIELAND.

Side 1

LOUIS ARMSTRONG:

Rockin' Chair

(New York City, 6/10/47)
(ASCAP 5.15)

Satcb along with Jack Teagarden thrilled the packed Town Hall audience with this one-time-only stellar performance.

Leader/trumpet: Louis Armstrong
Trombone: Jack Teagarden
Trumpet: Bohhy Hackett
Clarinet & Tenor Sax: Peanuts Hucko
Baritone Sax & Clarinet: Ernie Caceres
Guitar: Al Casey
Bass: Al Hall
Drums: Cozy Cole
Piano: Jobnny Guarnieri

TURK MURPHY:

Tiger Rag

(Hollywood, 5/2/61)
(ASCAP 2.27)

This tune is older than jazz, but it now belongs to two-heat music as Turk and his swinging San Francisca band prove. Dig that calliope!

Leader: Turk Murpby
Cornet: Everett Ernest Carson
Clarinet: Bob Helm
Piana: Peter Clute
Tuba: Robert R. Short
Drums: Frankie Capp

MUGGSY SPANIER:

I Wish I Could Shimmy Like My Sister Kate

(New York City, 11/10/39)
(ASCAP 2.51)

The great little band tbat Muggsy hrought into New York's now shuttered or defunct Nick's was captured on wax, and this is the performance tbat establisbed tbe old song as a Dixie classic. George Brunies' bumorous vocal is quite a classic, too.

Cornet/trumpet: Muggsy Spanier
Trombone: George Brunies
Clarinet: Rod Cless
Sax: Bernie Billings
Piano: Joe Bushkin
Str. Bass: Bob Casey
Traps: Don Carter

BOURBON STREET ALL-STAR DIXIELANDERS:

High Society

(New Orleans, 6/12/56)
(ASCAP 5.47)

What a jam session! And it was recorded rigbt down in the French quarter of New Orleans. Originally *High Society* was a marcb, but it soon was adopted by jazz. Our soloists are, respectively, the late George Girard, Larry Shields, Jack Delaney, Lester Bouchon, Tony Almerico, Pete Fountain and Santo Pecora.

Leader/trumpet: George Girard
Trumpet: Tony Almerico
Trombone: Jack Delaney
Trombone: Santo Pecora
Drums: Roger Jobnston
Clarinet: Pete Fountain
Clarinet: Larry Shields
Tenor Sax: Lester Boucbon
Drums: Paul Edwards
Guitar: Frank Federico
Piano: Roy Zimmerman
Bass: Phil Darios
Guitar: Wes Bucbanan

HENRY "RED" ALLEN:

St. James Infirmary

(New York City, 3/27/57)
(P D. 3.45)

You might well believe this was recorded at New York's popular and unique Metropole. Red bas long heen one of the club's star attractions and his men are familiar faces there. Red takes the vocal on this Dixieland favorite.

Leader/trumpet: Red Allen
Clarinet: Buster Bailey, Sr.
Tenor Sax: Coleman Hawkins
Trombone: Jay C. Higginbotham
Drums: Cozy Cole
Bass: Lloyd Trotman
Piano: Marty Napoleon
Guitar: Everett Barksdale

BUNK JOHNSON:

When the Saints Go Marching In

(New York City, 12/19/45)
(P D. 3.02)

The legendary figure of Dixieland trumpet leads his most authentic jazz band througb wbat is probably the most famous of all Dixieland themes.

Leader/trumpet: Willie Bunk Johnson
Clarinet: George Lewis
Trombone: Jim Robinson
Banjo: Lawrence Marrero
Bass: Alcide (Slow Drag) Pavageau
Drums: Baby Dodds
Piano: Alton Purnell

Side 2

THE DUKES OF DIXIELAND:

Tin Roof Blues

(Chicago, 5/3/55)
(ASCAP 6 58)

Pete Fountain was still a member of the Assunto brothers' fine little band when they cut one of Dixieland's outstanding themes. Dixieland at its best!

Trumpet: Frank Assunto
Trombone: Fred Assunto
Piano: Arthur J. Seelig, Jr.
Drums: Roger Jobnston
Bass: William O. Porter
Clarinet: Pete Fountain

BOB SCOBEY:

Mississippi Mud

(New York City, 6/4/58)
(ASCAP 2 58)

The late Bob Scobey is sadly missed—a point this happy performance will demonstrate. Note, too, Clancy Hayes bas such a great way with a vocal.

Leader/trumpet: Bob Scobey
Banjo: Clancy Hayes
Trombone: James Beebe
Clarinet: Brian Shanley
Bass: George Shaw
Drums: Dave Black
Tuba/bass trumpet: Rick Matteson
Piano: Gene Schroeder

PETE KELLY AND HIS BIG SEVEN:

Oh Didn't He Ramble

(Hollywood, 4/17/55)
(BMI 2.22)

One of tbe most touching scenes in Jack Webb's jazz film "Pete Kelly's Blues" was tbe New Orleans funeral and parade which is recreated here from the sound track.

Cornet: Dick Cathcart
Clarinet: Matty Matlock
Tenor Sax: Eddie Miller
Trombone: Moe Schneider
Piano: Ray Sherman
Guitar: George Van Eps
Bass: Jud de Naut
Drums: Nick Fatool

JIMMY McPARTLAND:

South Rampart Street Parade

(New York City, 5/27/59)
(ASCAP 3 08)

Jimmy gatbered some of tbe greatest names in jazz for tbis ratber recent grooving of Ray Bauduc and Boh Haggart's Dixie delight.

Leader/trumpet: Jimmy McPartland
Trumpet: Cbarlie Sbavers
Trombone: Cutty Cutshall
Piano: Dick Cary
Bass: Joe Burriesce
Sax: Bob Wilber
Tuba: Harvey Phillips
Guitar: George Barnes
Drums: George Wettling
Sax: Ernie Caceres

TONY ALMERICO:

Milenberg Joys

(New Orleans, 6/10/56)
(ASCAP 4.30)

Recorded in New Orleans, this performance was graced hy two of tbe best Dixieland clarinets alive—Pete Fountain and Pee Wee Spitelera. The tune itself is dedicated to a picnic area a sbort way from tbe Crescent city.

Leader: Tony Almerico
Piano: Roy Zimmerman
Bass: Joe Loyacano
Guitar: Frank Federico
Trumpet: Warren H. Luening, Jr.
Drums: Jobnny Castaing
Trombone: Jack Delaney
Clarinet: Pete Fountain
Guitar: Wes Buchanan
Tenor Sax: Nino Pecone
Bugle: Sam DeKemel
Clarinet: Pee Wee Spitelera

ORIGINAL DIXIELAND JAZZ BAND:

Livery Stable Blues

(New York City, 2/26/17)
(ASCAP 3.05)

This is the first jazz record ever made! The sound is dated, of course, but if you listen you will easily bear the "swing" and understand why this one record sparked a wbole new art form.

Cornet: Nick LaRocca
Trombone: Eddie Edwards
Clarinet: Larry Shields
Piano: Henry Ragas
Drums: Tony Sbarbaro

Other RCA Victor albums you will enjoy:

A Rare Batch of Satch/Louis Armstrong LPM-2322 | The Dukes of Dixieland Featuring Pete Fountain LPM/LSP-2097(e) | Al Hirt at the Mardi Gras LPM/LSP-2497

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7:42

15:43

21:32



originally released 1971 on Philips 6305 074

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Soundtrack for a future present

Inside a hippies' emporium in 1971, amongst the bongs, incense sticks, little bells and Lord of the Rings paraphernalia, I came across a (naturally) colourful painted box containing predominantly psychedelic albums. Having recently acquired a synthesizer, I was intrigued by one LP in particular, the cover and credits of which promised musical content of an electronic ilk. I had never heard of the band in question, but decided to part with my cash nevertheless. The name Cluster rang no bells at all, yet when I listened to their music just a few hours later, I experienced something of an epiphany. My youthful exuberance convinced me that these unprecedented tones, the likes of which had never heard before, represented the soundtrack to a future arriving in the present. I was prone to paradoxical exaggeration in those days. Time and again I played the record. The music was literally beyond compare, with no other electronic group having hitherto released anything remotely similar. Neither the album nor the individual tracks had been given titles, encouraging me to indulge in wildly free association as I listened. In short, *Cluster 71* fascinated me, confronting me with music which caused me to rethink the entire concept of "music", ultimately radicalizing how I engaged with it. The fascination I experienced some 40 years ago has given way to a somewhat cooler clarity of vision today. Unequivocally experimental, *Cluster 71* ushered in a new phase of musical development, the immense impact of which can only now be fully appreciated.

Cluster's previous incarnation was a trio named Kluster. A change in direction and musical differences moved Dieter Moebius and Hans-Joachim Roedelius to split from their third member, Konrad Schnitzler, in 1970. The following year, as well as playing live, they recorded their first album, *Cluster 71*, in publisher Ralf Arnie's Star Musik Studio in Hamburg. Six months earlier, Kraftwerk had recorded their debut LP and would record their sophomore effort six months later. Whether legendary studio engineer Conny Plank worked his magic on Cluster and Kraftwerk in this period can only be guessed at. At least for a short time, Hamburg seemed to be giving Berlin a run for its money as a centre of new electronic music. It didn't turn out that way, however.

Early Cluster music was new. New in the sense that it did not continue any tradition, instead laying the foundations for a future tradition. The duo's utter renunciation of conventional harmony and rhythm, their embracing of near total aural abstraction, confident use of noise, rigorous live electronic improvisation and a positive mindset tuned to winning rather than losing – these were all factors in Cluster's innovative trailblazing of 1971. For want of a better category, *Cluster 71* was classified rather inappropriately and incorrectly as "cosmic". Few recognized Cluster for what it was – the synthesis of pop music stripped of embarrassing glamour and so-called serious music without intellectual constraints. Moebius and Roedelius took the liberty of raiding both disciplines to perfect their musical concept. A common enough practice today, but akin to a palace revolution in 1971. So it is that three pieces of electronic music meander and pulsate through *Cluster 71*, with no beginning and no end. Cluster's music is free and open in all directions. There are sounds, noises and structures to be heard on this album which would become ingrained in the electronic pop music of the 198Ds and 199Ds. Cluster had taken the first step into the future with *Cluster 71*.

Asmus Tietchens, 2010

Original credits
All tracks by D. Moebius / H. J. Roedelius / C. Plank
D. Moebius: Organ, Hawaiian Guitar, Audio-Generator, Amplifier
H. J. Roedelius: Organ, Cello, Audio Generator, Amplifier and Hellas
Production Cluster – C. Plank
Sound Engineer: Conrad Plank
Recorded January 1971 at Star-Musik-Studios Hamburg
Cover design: Witt

Soundtrack für eine Gegenwart gewordene Zukunft

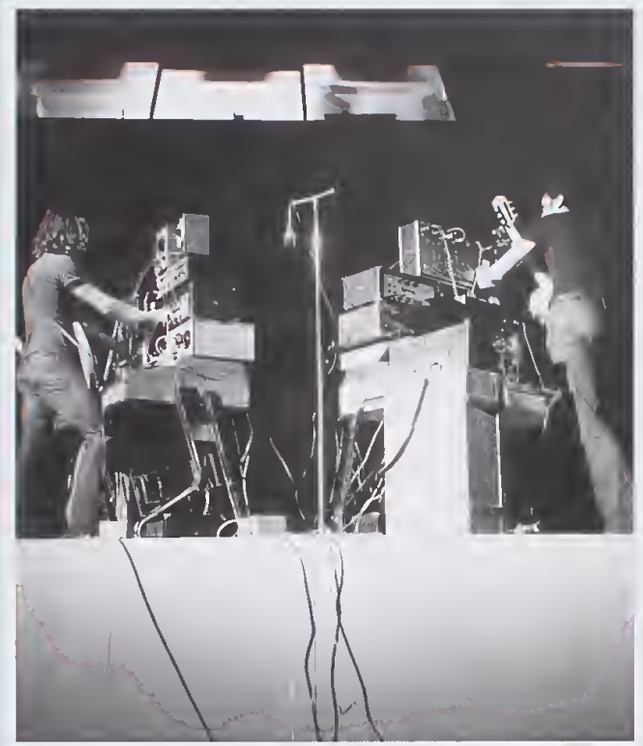
1971 kaufte ich in einem Laden für Hippie-Bedarf (Wasserpfeifen, Raucherwerk, Herr der Ringe, Glöckchen und so weiter) eine gerade eben erschienene LP, die zusammen mit anderen Platten vorwiegend psychedelischen Inhalts in einer natürlich bunt bemalten Kiste feilgeboten wurde. Cover und Credits deuteten auf elektronische Musik hin, und da ich selber vor Kurzem einen Synthesizer erworben hatte, interessierte mich dieser Tontrager ganz besonders. Der Name der Band sagte mir nichts. Cluster? Noch nie gehort, keine Ahnung. Als ich aber wenige Stunden später die Musik hörte, erlebte ich so etwas wie eine Epiphanie. In jugendlichem Überschwang war ich sicher, dass diese noch nie gehörten, also unerhörten Klänge der Soundtrack für eine Gegenwart gewordene Zukunft waren. Ich neigte damals zu paradoxen Übertreibungen. Wieder und wieder spielte ich die Platte. Die Musik war buchstablich unvergleichbar, denn keine mir bekannte Elektronikgruppe hatte bisher etwas auch nur annähernd Ähnliches veröffentlicht. Das Album und die Stücke hatten keine Titel, was es mir leicht machte, beim Hören meinen eigenen Gedanken und Assoziationen die lange Leine zu lassen. Kurz, *Cluster 71* faszinierte mich, ich war damit einer Musik begegnet, die mich uber den Begriff „Musik" völlig neu nachdenken und letztlich auch handeln ließ. Heute, fast 40 Jahre danach, ist die damalige Faszination zugunsten einer kühleren Klarsichtigkeit abgeklungen, und jetzt erst wird deutlich, welche Entwicklung *Cluster 71* einleitete, welche immense Wirkung von dieser wahrhaft experimentellen Musik ausgehen sollte.

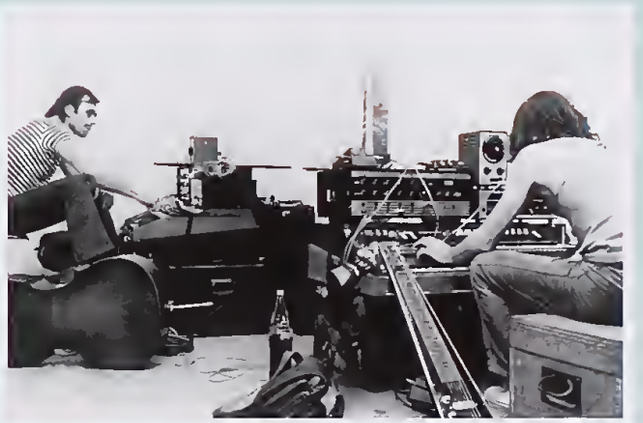
Cluster waren vorher noch ein Trio und schrieben sich Kluster. Aufgrund musikalischer Differenzen trennten sich Dieter Moebius und Hans-Joachim Roedelius 197D von dem dritten Mitmusiker, Konrad Schnitzler, um eigene, neue Wege zu gehen. Neben Liveauftritten spielten sie 1971 im Hamburger Star Musikstudio des Verlegers Ralf Arnie ihr erstes Album, *Cluster 71*, ein. Im selben Studio war ein halbes Jahr vorher die erste, ein halbes Jahr später die zweite Kraftwerk-LP entstanden. Dass der legendäre Tonmeister Conny Plank inspirierend auf Cluster und Kraftwerk einwirkte, will ich an dieser Stelle nur vermuten. Neben Berlin schien Hamburg jedenfalls für kurze Zeit ein Zentrum neuer elektronischer Musik werden zu können. Es sollte anders kommen

Die frühe Cluster-Musik war neu. Sie war neu, weil sie keine Traditionen fortentwickelte, sondern selbst den Grundstein für eine zukünftige Tradition legte. Clusters völlige Abkehr von gebräuchlicher Harmonik und Rhythmik bis hin zu totaler klanglicher Abstraktion, ihr selbstverständlicher Umgang mit Geräuschen, rigorose live-elektronische Improvisationen und das Bewusstsein, nichts verlieren, sondern nur gewinnen zu können – das alles kennzeichnete 1971 Clusters innovativen Aufbruch. Mangels geeigneter Kategorien wurde *Cluster 71* etwas hilflos und falsch als „kosmisch" klassifiziert. Nur wenige Journalisten (wie etwa Rainer Blome in der Musikzeitschrift „Sounds") erkannten, dass Cluster die Synthese aus Popmusik ohne peinlichen Glamour und sogenannter Ernster Musik ohne intellektuelle Verkniffenheit war. Moebius und Roedelius nahmen sich die Freiheit, aus beiden Bereichen das zu nehmen, was ihrem musikalischen Konzept diente. Das ist heute selbstverständlich, kam aber 1971 einer Palastrevolution gleich. So maandern und pulsieren denn auf *Cluster 71* drei Stücke elektronischer Musik ohne Anfang und ohne Ende. Die Musik von Cluster ist frei und offen in alle Richtungen. Man hört auf diesem Album Klange, Gerausche und Strukturen, die erst in den 8Der und 90er Jahren fester Bestandteil der elektronischen Popmusik werden sollten. Cluster hatte mit *Cluster 71* den ersten Schritt in diese Zukunft gewagt.

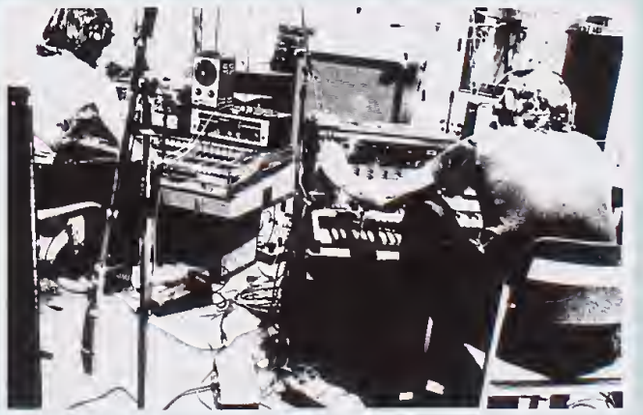
Asmus Tietchens, 2010

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Photos: Sky Records, private
Reissue layout: Kerstin Holzwarth
Thank you: Günter Körber, Asmus Tietchens, Gareth Davies, Willem Makkee










Hi Hat & Bass
2 FOR $5 07
$3 +TX
Hi Hat & Bass
MADE IN ENGLAND
SIDE A
HYT 3
RPM
"HABIBA"
(Lahiri/Phillips/Usmar)
BAPPI LAHIRI
Produced by
Francis Usmar & Martyn Phillips
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TOPO & Roby

Il disco 8 PRODUCTIONS
1044



Side A **UNDER THE ICE - (vocal)** (A. Martinelli - S. Zanini) 7'11"
Side B **UNDER THE ICE - (instrumental)** (A. Martinelli - S. Zanini) 5'42"

Produced, arranged and mixed by A. Martinelli & F. Gatto - All keyboards: A. Martinelli - Computer programming: F. Gatto - Lead vocals: S. Zanini & »TOPO-ROBOT» - Drums & Percussions: F. Di Trani - Mastered at Elettroformati, Milano - Mixed at Morning Studio, Carimate (CO) - Sound engineer: Renato Cantele - Executive Producer: Siro Gallotti - Special thanks to «AUDIST» (MI), exclusive importers of the androbots «TOPO» in Italy. - Special thanks to: Mr. Hassan, Fellah and Zanasi for their kind assistence during the realization of this product.

℗ 1984 A Speed records production

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PRODUCTIONS

Printed in Italy

Grafiche Dotti, Carnobbio

STEREO GS 1


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surf kings
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DELANO SOUL BEAT
SURFIN
SURFIN' DANCE
BIG BOARD
NIGHT SURF PARTY
SURF WATER
WHITE CAP
THE FAIREST OF THEM ALL
WE'LL NEVER HEAR THE END OF IT

1433

SURFING

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THE SURF FERVOR is sweeping the country and teenagers everywhere are joining the surfing way of life. The first time you stand on a surfboard you will know why surfing is here to stay – the sun, the surf and the sand.

SURFERS have a language all their own. To a surfer it is his talk – he knows it and he lives it. Below we have given you a surfing dictionary – come a'surfing with us, the world's fastest growing sport.

SURFING DICTIONARY

CRUNCHER — Hord-breaking big wave thot folds over; almost impossible to ride.
WOODY (or Woodie) — The stotion wogon o surfer uses to houl his boord.
GREMMY — Comes from Gremlin. Beginners or young hongers-on who ore troublesome to surfers.
WIPE-OUT — Being spilled by o big wove.
HANGING FIVE — Five toes over the nose (or front) of boord.
THE TUBE — The hollow port of the wove.
THE HEAVIES — Very big woves, 18 to 20 feet high; found only in Howoii.
SPINNER — Ten toes over the nose.
TEN-OVER — One who thinks he's greoter on o surfboord thon he is.
HERO — A full 360 degree turn while riding o wove; o very difficult moneuer.
HO-DAD — A greoser, sort of o hot rodder with long hoir ond sideburns.
SHOREBREAK — Smoll woves thot breok close to shore.
HOT DOGGER — A greot ond showy performer on the boord.
PSUEDO — Pretends he's o surfer, but isn't.
PIPELINE — A very lorge "tube".

FINE RECORDS NEED NOT BE EXPENSIVE

SIDE A

Surfin Donce

Latin Soul
(Robert J. Hafner)
Anthony Music Corp. (ASCAP)

The Foirest Of Them All

Big Boord

Night Surf Porty

SIDE B

Surfin'

Delano Soul Beat
(Al Garcia)
Anthony Music Corp. (ASCAP)

We'll Never Heor The End Of It

Surf Woter

White Cop

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Jimmie Rodgers & The Lamplters — Songs America Sings
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Tito Puente & Altredito, Machito, Tito Rodriquez, Joe Loco — Latin Spectacular
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Steve Lawrence, Command Performance and Selections by the Ray Block Orchestra
Julie London, Tenderly Yours, and Selections by the Ted Comstock Orchestra
Billy Eckstine and Sarah Vaughn, Swingin and Singin and Selections by the Fletch Anderson Orchestra
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the BOBBY WATSON BAND

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NATURAL BALL

DONE GOT OVER IT

TOO LATE

PUCKER UP BUTTERCUP

CHECKING UP ON MY BABY

RED BEANS

GOOD MORNING JUDGE

THIS OLD WORLD IS TOO FUNKY

CHANGE OF PACE

Pete Henderson - Guitor ond vocal
Bill Kane - Boss and vocol
John McGroth - Hormonica

Sound by
Anne Motthews

Dave Stringhom - Tenor soxophane and vacal
Kerry Blount - Tenor soxophone
Chip Fantaine - Drums

Recorded by
Joe ond Jon Aucoin
Mostered by
Vogt Quolity Recarcdings
Phatos by
Bill Kone

BOBBY WATSON BAND
ROCK'N RHYTHM & BLUES

Recorded live July 21, 1984

Thonks to:
Tom Botes ond staff of the Met Cafe ond a speciol word of oppreciotian for Joe Aucain wha worked unselfishly to help us moke this olbum a reality.

KINGS OF JAZZ
KLJ - 20001

FIVE STARS
SERIE

HERE IS

Louis Armstrong 1

AT HIS
RARE OF ALL RAREST PERFORMANCES
VOL. 1



FOR ALL DISCRIMINATING JAZZ FANS

FIVE STARS SERIE 1

HERE IS

Louis Armstrong

AT HIS
RARE OF ALL RAREST PERFORMANCES
VOL. 1

KINGS OF JAZZ
KLJ - 20001
D

Side A

1.	BLACK AND BLUE (Razaf-Waller-Brooks)	3'57"	*Louis Armstrong (tr, vo), Mouse Randolph (tr), Henderson Chambers (tbn), Edmund Hall (cl), Charles Bateman (p), Johnny Williams (bs, vo), Jimmy Crawford (dr).*
2.	I'M CONFESSIN' (Neiburg-Daugherty-Reynold)	4'08"	
3.	STRUTTIN' WITH SOME BARBECUE (Lil Hardin-L. Armstrong)	1'42"	
4.	UP THE LAZY RIVER (Carmichael-Arodin)	3'18"	*Carnegie Hall, NYC. February 8th, 1947*
5.	YOU RASCAL YOU (Theard)	3'20"	
6.	SAVE IT, PRETTY MAMA (Don Redman)	2'51"	
7.	AIN'T MISBEHAVIN' (Razaf-Waller-Brooks)	2'53"	

Side B

8.	DIPPERMOUTH BLUES (SUGAR FOOT STOMP) (Joe Oliver)	1'54"	*The same.*
9.	MAHOGANY HALL STOMP (Williams)	2'48"	*Carnegie Hall, NYC. February 8th, 1947*
10.	MUSKRAT RAMBLE (Kid Ory)	2'20"	
11.	ST. LOUIS BLUES (W.C. Handy)	2'48"	
12.	ROCKIN' CHAIR 1 (Carmichael)	4'47"	
13.	TIGER RAG (Nick La Rocca)	4'28"	

(C.W.S. licence)

The KINGS of JAZZ FIVE STARS SERIE, le e collection of greet, rare of all rarest performences, recorded by the most important jazz story's artists and geniuses. The descrimineting jazz fens, the collectors, es well as the newest jazz friende will enjoy, in more then 100 elbums, hours end hours of inissued music. FIVE STARS SERIE gathere LOUIS ARMSTRONG, DUKE ELLINGTON, BENNY GOODMAN, EARL HINES, DIZZY GILLESPIE, BUD POWELL, CHARLIE PARKER, JAMES P. JONSON, TOMMY AND JIMMY DORSEY, FATS NAVARRO, THELONIOUS MONK, TEDDY WILSON, STAN GETZ, MILES DAVIS, GENE KRUPA, BOB CROSBY, JIMMY LUNCEFORD, ERROLL GARNER, ART TATUM, GERRY MULLIGAN and meny, meny others. Rerecording this meteriel, elight eurface noise, rumble and ecratchee have not been removed in order to preserve eil the original tone quelities. Noise surpression, filtering, echoing or artificiel enhencement to eimulete stereo have not been introduced.

chronology by Gianni TOLLARA — cover design by Umberto LEGA

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LPM-2040
A "New Orthophonic" High Fidelity Recording
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composed and conducted by
HENRY MANCINI
from the NBC television series PETER GUNN
Cover by: Frank Murphy/Fritz Miller
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CREATED BY BLAKE EDWARDS
PUBLISHED BY NORTHRIDGE MUSIC CO. (ASCAP)

COMPOSED AND CONDUCTED BY HENRY MANCINI

SIDE 1



Band 1. WALKIN' BASS 4:20



Band 2. TIMOTHY 2:35



Band 3. JOANNA 2:39



Band 4. MY MANNE SHELLY 2:35



Band 5. GOOFIN' AT THE COFFEE HOUSE 4:09



Band 6. ODD BALL 3:22

SIDE 2



Band 1. BLUE STEEL 3:39



Band 2. THE LITTLE MANTHEME 3:12



Band 3. SPOOK! 2:55



Band 4. A QUIET GASS 3:01



Band 5. LIGHTLY 3:21



Band 6. BLUES FOR MOTHER'S 3:16

If modern jazz becomes indelibly linked with manslaughter, murder, mayhem, wise-cracking private eyes and droll policemen, the brunt of the responsibility must be borne by composer Henry Mancini. Because of him the point is rapidly being reached where no self-respecting killer would consider pulling the trigger without a suitable jazz background.

Seriously, Henry Mancini has become a pacesetter. Immediately after the first episode of the TV series "Peter Gunn," Mancini's modern jazz background score became a topic of general conversation. THE MUSIC FROM "PETER GUNN," his first RCA Victor album (LPM/LSP-1956), rocketed into the nation's number one best-selling spot with the muzzle velocity of a police positive. Various recordings of the main theme music became top single records.

With all this excitement, it was inevitable that others should follow Mancini's lead. TV detectives now swash, buckle and make love to the strains of modern jazz. Mancini feels that the whole thing is leading the public toward an ever greater acceptance of jazz as an art form, benefiting the listener and the musician. Never before have so many people been actively aware of modern jazz. This form of music has found a new medium of exposure.

MORE MUSIC FROM "PETER GUNN" is straight from the talented pen of the "original." It sparkles and swings. It has all the changes of mood, feeling and innuendo which make great drama and great jazz. Here are imaginative themes and improvisations, interpreted by some of the world's finest jazz artists. Here is big band jazz with the impact of tear gas or the delicacy of a fadeout kiss.

Each selection in this album is from a different episode of the "Peter Gunn" NBC-TV series. The titles are derived from the incidents or characters which inspired the themes. They are varied, descriptive and exciting. They are great compositions played by great musicians.

That seems to be the best way to describe this album . . . great!

BILL OLOFSON

TRUMPETS
Conrad Gozzo *(lead)*
*Pete Candoli *(soloist)*
Frank Beach
Graham Young

TROMBONES
Dick Nash *(soloist)*
Jimmy Priddy
John Halliburton
Karl DeKarske
Hoyt Bohannon

FRENCH HORNS
Vincent DeRosa *(lead)*
John Cave
Richard Perissi
John Graas

WOOD WINDS
Ted Nash *(alto sax soloist)*
Ronny Lang *(baritone sax soloist)*
Paul Horn
Gene Cipriano

RHYTHM
**Shelly Manne *(drums)*
Alvin Stoller *(drums—"Timothy" only)*
John T. Williams *(piano)*
***Bob Bain *(guitar)*
Rolly Bundock *(bass)*
Joe Mondragon *(bass—"My Manne Shelly," "Lightly," "A Quiet Gass")*
Vic Feldman *(vibes)*
Larry Bunker *(vibes)*

ADDITIONAL SOLOS
***Plas Johnson *(solo tenor sax on "Spook!")*
R. Lang *(alto flute on "The Little Man Theme," "Goofin' at the Coffee House," "Odd Ball")*
T. Nash *(piccolo on "The Little Man Theme" —alto flute on "Walkin' Bass")*
R. Bundock *(bass on "Walkin' Bass")*
V. Feldman *(vibe solos except "Blue Steel")*
L. Bunker *(vibe solo on "Blue Steel")*

Orchestra Manager: Bobby Helfer

*Pete Candoli appears by arrangement with Warner Bros. Records, Inc.
**Shelly Manne appears by arrangement with Contemporary Records
***Bob Bain and Plas Johnson appear by arrangement with Capitol Records

Recording Engineer Al Schmitt *Produced by* Dick Peirce Recorded in the RCA Music Center of the World on February 17, and March 5 and 6, 1959.
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LPM-2010

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Natalie Lamb

Wails The Blues



With

Wild Bill Davison
Tom Gwaltney
Slide Harris
Dick Wellstood
Van Perry
Jackie Connor
Kenny Davern
Art Hodes
Bob Thompson
Jerry Addicott

FAT CATS JAZZ
152

Natalie Lamb Wails the Blues

Personnel

NATALIE LAMB
VOCALS ALL TRACKS

ACCOMPANIED BY

Side One & Side Two - 1, 2, 3 & 4
Recorded 4/17 & 18/74
Wild Bill Davison - Cornet
Tommy Gwaltney - Clarinet
Walter 'Slide' Harris - Trombone
Dick Wellstood - Piano
Van Perry - Bass
Jackie Connor - Drums

Side Two - 5 & 6
Recorded 12/2/73
Kenny Davern - Soprano Sax
Art Hodes - Piano
Jerry Addicott - Banjo
Van Perry - Bass
Bob Thompson - Drums

Natalie Lamb wasn't always a blues singer. As a student of voice at Juilliard, she preferred opera. Later, having responded to a New York booking agency's ad for singers, she began performing folk and pop music in nightclubs. In 1964, however, she became interested in the blues after hearing the fine contemporary songstress Odetta. Miss Lamb's curiosity about this new idiom soon led her to Bessie Smith and Ma Rainey, the two singers to whom she now gives the most credit for influencing her own blues style. Her debut as a blues singer came in 1965 at New York's Town Hall in a concert with pianist Sammy Price and trombonist J. C. Higginbotham.

It was in 1968 that Miss Lamb began her association, continuing to this day, with Bob Thompson's Red Onion Jazz Band. She was back in Town Hall with the Red Onions in 1969 for a concert recorded for Biograph Records (BLP-12012). As a result of that recording and of her many appearances with the band along the eastern seaboard, Miss Lamb has become known in jazz circles as one of the country's leading blues singers and has been invited, both with the Red Onions and by herself, to appear all over the country. One of those trips inspired Dave Walker's comments; two of the others provided these recordings.

The Washington area was first exposed to Natalie Lamb at the 8th Annual Manassas Jazz Festival in December, 1973. All of us, just as Dave Walker, were simply stunned by her performance; she got more rousing ovations than any other musician at that star studded gathering. Miss Lamb puts an incredible amount of raw emotion and energy into her singing. Listening, it is almost impossible not to be overwhelmed by her power, by the end of a set one is exhausted, spent emotionally and physically - but it's just the kind of beating you can't get enough of. The last two tunes on this record were recorded at that festival. While emotion is far more difficult to capture on magnetic tape than simple musical notes, I defy the listener not to be caught up in "Got Me Goin' " the way we were the first time around. And marvel at the terrific playing of Kenny Davern on soprano sax and Art Hodes on piano.

The rest of this record was recorded in April, 1974 in two evenings of live performances at the Hayloft Dinner Theater in Manassas. Given the opportunity to present jazz for the first time in a house which is respected for its high-caliber dramatic productions, Johnson McRee decided to go first class, both in inviting Natalie Lamb to sing and in his choice for the rest of the musicians.

Wild Bill Davison (cornet) needs no introduction to jazz fans. First recorded in 1924, Davison soon rose to the top ranks of jazz and has stayed there ever since. At 68 he is as active musically as ever, playing all over this country and making regular trips abroad.

Walter "Slide" Harris (trombone) is a legend in the Washington area, and is easily the most beloved and respected musician in traditional circles here. Slide plays the smoothest trombone you'll ever hear—listen to his solo on "Evil Hearted Woman". This was, sadly, Slide's last recording date before suffering a stroke which has kept him from playing ever since.

Dick Wellstood, a NY, NJ area pianist, has really come into national prominence in recent years, having recorded many fine ragtime and stride style records, most recently he's done a stint with the World's Greatest Jazz Band and collaborated with Kenny Davern for some very popular piano-soprano sax duets.

Tommy Gwaltney (clarinet), Van Perry (bass) and Jack Connor (drums) are all highly regarded Washington area musicians; Gwaltney and Perry spent most of 1974 on the road with pianist Claude Hopkins. Be sure to note Tommy's tastefully understated solo on "St. Louis Blues".

Allow me one anecdote to describe how Natalie Lamb affects an audience. With me at one of the Hayloft concerts was a long time jazz fan about 50 years old and a young man in his early 20s with little traditional jazz experience (Miss Lamb is somewhere between the two of them in age). After just a few tunes both men were in our late teenage girls at a 1956 Elvis Presley concert, they would swoon audibly at the first words of every tune and then sit glassy-eyed, transfixed, obviously transported to a blissful better world. And I'm sure somewhere in the room there was a 75 year old in similar ecstacy.

So here you are, the first but let's hope not the last, record devoted solely to the singing of Natalie Lamb. I know you'll like it, because Natalie Lamb can *really* sing the blues!

Dick Baker
Editor, *Tailgate Ramblings*
Potomac River Jazz Club

Side One
21:34

1	A Good Man Is Hard To Find	3:52
2	Evil Hearted Woman Blues	5:20
3	After You've Gone	3:56
4	I Want A Little Sugar in My Bowl	3:05
5	St. Louis Blues	5:21

21:34

Side Two
22:08

1	You've Been A Good Old Wagon	3:23
2	West End Blues	3:40
3	There'll Be Some Changes Made	3:20
4	Am I Blue?	4:13
5	If You Lose Your Money Blues	4:07
6	Got Me Goin' & Close	3:25

22:08

Lu Watters and the Yerba Buena Jazz Band at the Dawn Club and later at Higginbotham Kelly's were largely responsible for a great New Orleans-inspired jazz revival on the West Coast in the 1940's.

Before that all I had was my Olivers, Armstrong Hot 5's and Bessie Smith's old black label Okeh's and beautiful blue label Columbia 78's.

Then in 1952 Claire Austin joined Turk Murphy at the Italian Village in San Francisco and I thought I was hearing a reincarnation of Bessie.

In the 1950's traditional New Orleans Jazz had spread around the world and several good bands were playing on the East Coast, but the Rockies are sort of a barrier. I had never heard of Natalie Lamb until Johnson McRee was kind enough to invite me to his Manassas Jazz Festival in December, 1973, or these words of appreciation of the contemporary queen of the blues wouldn't be written. Natalie Lamb is a soul sister of the blues and jazz singers who come to mind when the name Bessie Smith is mentioned and Ma Rainey. Bessie Smith and Claire Austin are the names that come to mind when Natalie belts out, *Cakewalkin' Babies From Home*. This handsome blonde woman moves her body to the rhythm of the blues and "sells the song," giving it all she's got. With her own brand of unspoken "come hither," her style is in the great tradition, but has a subtle humor in the delivery that is all Natalie Lamb and comes from the heart. It seems to reflect her social philosophy of the blues.

Evil Hearted Woman, could be renamed "Natalie's Blues," because she makes it all her own. When she came on with this number at the Manassas Festival, backed by husband Bob Thompson's Red Onion Jazz Band, I was hooked . . . and immediately after the set began investigating the possibilities of luring Natalie to the West Coast.

On my return home, I played a record of Natalie and the Red Onions for some friends in the New Orleans Jazz Club of Northern California. When we got to Natalie's version of *You've Been a Good Ole Wagon*, the men began to groove and smile at each other. The looks on the women's faces showed at first surprise, then frank admiration of this sister. Wow! What applause.

The opportunity for Miss Lamb's West Coast debut came when the Marin Charitable Foundation decided to put on a fund-raising event billed as "Jazz at the Vineyards" and asked me to put together a traditional jazz program. Natalie agreed to come, arrangements were made, enthusiasm was high and the crowd was responsive—clamoring for more—"One more time!" Natalie did the Trixie Smith number *The World's Jazz Crazy*.

Among the footstompers and poignant blues she treated us to was the King Oliver tune, *West End Blues*. When she sang the verse, the large crowd spread out on the green at the Sonoma Vineyards rose to their feet.

Her command of the 1920's blues belting technique and gutsy dirty-edged voice seems to stimulate the musicians to a peak in their ensemble performance when it's their turn after backing her big brassy contralto.

Natalie knows where she's going on stage and in informal settings—a real pro. She had never been to the San Francisco Bay area, and arrived a day or two early. The winery date was Sunday and on Friday and Saturday nights we took in a few of the local traditional jazz spots—partly as advance publicity for the charitable event and partly for the soul. Among them: Phil Howe's Phrisco Phunction at Henry VIII in Concord, Jim Maihack's San Francisco Brass at Earthquake McGoon's, Nell Tanner's Jam group at Pier 23, Jimmy Diamonds Dixieland Band in the New Orleans Room at the Fairmont Hotel on Nob Hill, and Vince Hickey's Jazz Cardinals at the Baltic in Pt. Richmond, the Standard Oil Tanker Port.

Each of the leaders graciously welcomed her to his stand for a guest appearance and both the bands and Miss Lamb showed their mastery of the idiom and their professionalism. After a few arcane mutterings about keys and breaks—not entirely clear to the uninitiated—in each establishment, the band and the singer came together to give San Francisco Bay jazz audiences a new treat. No rehearsals, just pros operating in the tradition they knew and loved—a real thrill.

"In my humble opinion, Natalie is the best anywhere today of the gals singing in the Bessie tradition," said Gus Kuhlman in the record review column of *Jazz Blast* August 1973. I'm glad I had the opportunity to make this discovery for myself and to bring her to the West Coast.

Dave Walker, President
New Orleans Jazz Club of Northern California

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FCJ 152
STEREO

FAT CAT'S JAZZ

Credits

Recording - Hal Farmer
Mastering - Johnson McRee, Jr. and Soundwave Studios
Annotation - Dick Baker and Dave Walker
Cover Design - John Young

BLP 12012 STEREO

Biograph

"THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT !!"

THE RED ONION JAZZ BAND

FEATURING NATALIE LAMB



HOT TIME IN THE OLD TOWN

CAKE WALKIN' BABIES

LIZZY'S BLUES

LITTLE ROCK GETAWAY

WILD MAN BLUES

DOWNHEARTED BLUES

SAN FRANCISCO BAY

SEE SEE RIDER

BEALE STREET BLUES

BACKWATER BLUES

TROMBONE CHARLIE

ROMARY/BURGESS

BIOGRAPH BLP-12012

THE RED ONION JAZZ BAND
feat. NATALIE LAMB

Side 1.
1. Downhearted Blues 5:45
2. Trombone Cholly 3:07
3. Hot Time In The Old Town Tonight 2:28
4. Little Rock Getaway 3:02
5. Wild Man Blues 4:35
6. San Francisco Bay 2:56

Side 2.
1. Cake Walkin' Babies 2:28
2. Lizzy's Blues 3:49
3. See See Rider 4:09
4. Backwater Blues 5:35
5. Beale Street Blues 5:23

John Bucher (cornet), Denis Brady (clt.), Richard Dreiwitz tbn.), Henry Ross (pno.), Eric Hassell (bjo.), Arnold Hyman (bass), Bob Thompson (dms.-leader), Natalie Lamb (vocal), Town Hall, New York, Feb. 1, 1969.

Cover Art: Fred Romary
Liner Notes: Chris Albertson
Engineered by: John Sadler
Mastered by: Paul Cady
Produced by: ARNOLD S. CAPLIN
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BLP-12008 BLIND WILLIE McTELL - 1949
BLP-12009 SUGAR MAMA BLUES - 1949
BLP-12010 AFTER HOUR BLUES - 1949
BLP-12011 MA RAINEY (Vol. 2) - 1924-1928
BLP-12012 RED ONION JAZZ BAND
Feat.: NATALIE LAMB (AT TOWN HALL)

SEND STAMP FOR FREE CATALOG

In 1939, at the height of the Swing Era, when big bands were numerous and more and more of them were beginning to sound alike, Lu Watters, a 28-year old West Coast trumpeter formed the Yerba Buena Jazz Band. A couple of years earlier, jazz collectors Frederic Ramsey, Jr. and William Russell had located 58-year old Bunk Johnson (reputed sidekick of the legendary Buddy Bolden) and plans were underway to furnish him with new teeth and start him playing again. A traditional jazz revival was starting in San Francisco. This movement grew and its heroes, Bunk Johnson, Kid Ory, George Lewis and Jim Robinson won wide acclaim from Coast to Coast as most of the big bands disappeared.

At the end of WW II, the New Orleans revival was at its height in this country and it soon hit England from where it spread to the Continent. Long after the popularity of Bop had replaced that of traditional jazz here, Europe continued to breed young New Orleans inspired musicians and such bands as Ken Colyer's Jazz Men, the Crane River Jazz Band and the Dutch Swing College Band were packing in teenagers at dances and concerts from Scandinavia to the Riviera.

The New Orleans revival was still going strong in Europe, but had all but ebbed out in this country, in 1952, when the Red Onion Jazz Band was formed by a group of American amateur musicians.

In spite of its late arrival, the Red Onion Jazz Band still survives and is today one of the leading traditional jazz groups in this country.

The personnel of the Red Onion Jazz Band has not remained constant in the past 17 years. Its members are traditionally men whose actual profession is outside of the music world, but some have been able to use the band as a stepping stone to a full-time career in music. Among the ROJB alumni who have done so are clarinetists Joe Muranyi and Dick Hadlock, while one-time ROJB banjo player George Segal went on to even greater fame as a movie star (he was reunited with the band, in 1966, in a segment of CBS-TV's "I've Got a Secret"). Even rock music has benefited from the ROJB in the form of Steve Knight, whose more recent work can be heard with "Wings" and "The Devil's Anvil".

The current personnel of the ROJB, which leader-drummer Bob Thompson describes as a "part-time weekend band", comprises an interestingly disparate collection of professions. Thompson himself is a professor of psychology, cornet player John Bucher and clarinetist Denis Brady are stock brokers, banjo player Eric Hassell, an Englishman and graduate of that country's trad movement, is an aeronautical engineer, pianist Hank Ross makes his living as a court reporter, when not playing his bass, Arnold Hyman is involved in experimental psychology research and trombonist Richard Dreiwitz teaches school.

Their style is more in the New Orleans vein than Dixieland, but their playing is cleaner than that of such English groups as those led by Ken Colyer and Chris Barber. Those groups frequently played deliberate klinkers because they modeled themselves quite literally after revived New Orleans groups whose aging musicians no longer possessed the technical agility of their youth. In fact, one of the assets of the Red Onion Jazz Band is their playing, though it naturally is highly derivative, cannot be traced back to any one band of the past. Their sound is a delightful conglomerate of numerous bygone bands and recording groups, which fondly captures the spirit of that early jazz era.

Contributing greatly to this spirit is the strong, deep contralto voice of Natalie Lamb. Miss Lamb's association with the band is a recent one and this album marks their first combined effort on record and in concert.

Natalie Lamb, a New York City public school teacher, has studied voice at Juilliard and came to the blues by way of pop and folk music, which she previously sang in night clubs. She made her debut as a blues singer in October of 1965, in a Town Hall concert with pianist Sammy Price and trombonist J. C. Higginbotham. Reviewing that concert for Down Beat Magazine, Dan Morgenstern wrote of Natalie Lamb, "Her voice, a rich and powerful contralto, is well suited to her material and style and lends a surprisingly authentic touch to her singing - she even manages the 'growls' characteristic of Negro blues singers without strain."

That Miss Lamb has not lost her touch for authenticity is clearly demonstrated in this album, recorded at Town Hall, February 1, 1969. Her voice compliments the Red Onion Jazz Band perfectly and she is equally at home in such blues classics as "Downhearted Blues" and "Backwater Blues", from the repertoire of Bessie Smith, and in such rousing minstrel-type songs as "Hot Time In the Old Town Tonight" and "Cake Walking Babies from Home", which also happens to be songs Bessie Smith sang.

There is, of course, no denying that both the Red Onion Jazz Band and Natalie Lamb are somewhat of an anachronism and that their art is, of necessity, an imitative one. However, there is a freshness in their approach and their music has the vitality of youth which is lacking in the current old-timer New Orleans bands.

I was in the audience on the night of this recording and one had to look hard to find an empty seat. Thus the Red Onion Jazz Band and Natalie Lamb obviously are fulfilling a need, even in New York City which is known for having something to offer for every taste.

This record of what took place that night should therefore fulfill an even greater need as it reaches areas less richly endowed with jazz. It also marks the first time that the Biograph label issues a recording made specifically for it and it serves as a natural extension of the many great reissues and first releases of older recordings which have previously appeared on this label.

Chris Albertson

Contributor, Down Beat

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Charlie Parker Records, dedicated to jazz through sound recordings, feels that no jazz catalog could be complete without representation for the Daddy of them all—Red Norvo. On everyone's list of all time greats, Red must be included, for he was playing his kind of music long before modern jazz became known as modern jazz. Red had a lot to say, and still does! Not only has Red stayed ahead of the time—all the time—he always *swung*.

Now, for the first time, you can hear Red Norvo as Red Norvo should be heard. We don't believe the Remarkable Red has ever been so tastefully and artfully treated in a long playing record. Listening to the playback takes the writer back in memory to the late thirties. At that time Red played xylophone and what we call marimba. (Marimba is actually a Mexican instrument about seven feet long, tuned in such a way that seven men stand behind it, and darned if it doesn't sound like a full orchestra!) But Red played a small one man marimba and blew up a storm. Sometimes for a gag he would tie small boxing gloves to the ends of the mallets, and to get sound from the xylophone, he would really have to pound it. Very funny bit, because Red has a fleeting delicacy in his playing.

For this recording, Red went into the studio with an instrumentation he likes best. With him was Bobby Drasnin, playing flute and alto. Bob is fantastic here. His jazz solo work and cadenza on "Stella by Starlight" are top drawer. Jim Wyble plays inspired guitar and we never heard him better. Buddy Clark on bass and Bill Douglass playing drums are sparkling evidence of all of Red's beautifully conceived and brilliantly executed arrangements. Together, they provide tremendous power in the ensemble work displayed throughout the sessions that went into the making of this album. There are pure, free swinging, completely unrestrained solo works that are only disciplined by superior musical sense. This group could do no wrong—and they didn't.

There is scintillating movement from the start of "April" that continues with every tune thru the brilliant finale of "Love For Sale." The tunes all sound fresh, and Red's two insect-type originals: Spider's Web and Scorpion's Nest are golden gassers.

Red ranks in the highest echelon of vibes players, along with Lionel Hampton, Milt Jackson, and Max Bennet. Red has been the idol of many young vibes players who have since come onto the scene, such as the very great Mike Mainieri. Mike credits Red with being his personal inspiration, and since Mike joined Buddy Rich for some years, including their famous world tour, Mike has been an inspiration to even younger vibes players coming up the long, long road. You see, then, that Red, through his musical genius, has been an inspiration for many, and this goes beyond a single generation. He can be proud of this, and proud of the fact that he is the Daddy of them all and one of the greatest swingers to ever hold mallets. Long may they strike!

SIDE ONE

1. I'LL REMEMBER APRIL
   (Raye-DePaul-Johnston)
2. SPIDER'S NEST
   (Red Norvo)
3. TENDERLY
   (Walter Gross-Jack Lawrence)
4. LULLABY OF BIRDLAND
   (George Shearing)

SIDE TWO

1. STELLA BY STARLIGHT
   (Young-Washington)
2. SCORPION'S NEST
   (Red Norvo)
3. FUNNY VALENTINE
   (Rodgers & Hart)
4. LOVE FOR SALE
   (Cole Porter)

RED NORVO, vibes; **BOB DRASNIN**, flute, alto;
JIM WYBLE, guitar; **BUDDY CLARK**, bass;
BILL DOUGLASS, drums

DESIGN & CONCEPT: HOWARD GOLDSTEIN / GEORGE ALPERT

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GROFÉ: GRAND CANYON SUITE

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, CONDUCTOR



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MS 6003

GROFÉ

GRAND CANYON SUITE

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

COLUMBIA GUARANTEED HIGH-FIDELITY MASTERWORKS

Ferde Grofé born in New York, March 27, 1892.

Grand Canyon Suite composed in 1931; performed for the first time by Paul Whiteman and his orchestra in Chicago, November 22, 1931.

Movements are titled:

1) Sunrise
2) The Painted Desert
3) On the Trail
4) Sunset
5) Cloudburst

■ *Grand Canyon Suite* is in five sections, each an evocation in tone of a particular scene typical of the Grand Canyon.

Sunrise opens with a wonderfully mysterious and effective representation of the moment of dawn in the canyon. The feeling of peace is present, a sense of still air, of a place owned by nature. Gradually we hear the sun mount the sky until the joyous proclamations of full orchestra announce the arrival of another splendid and radiant day.

The Painted Desert is a water-color of impressive delicacy and subtlety. Grofé manages to suggest the presence of some ageless, unchanging life still present in the arid and apparently lifeless desert, in the brilliant, sometimes startling colors of the rock formations, the geologic artwork of prehistory.

On the Trail is the best known of the movements of the *Grand Canyon Suite*, the aural report of a day on burro-back, beginning with a great *hee-haw.*

Sunset is a nostalgic and pleasantly sentimental rendering of the most glorious of Grand Canyon moments, when the sky is alive with vibrant colors above the deepening shadows in the great gorge.

Cloudburst opens with a recollection of the *On the Trail* theme. Then we enter a summation, a kind of panoramic view of the vastness of this Western scene. On to this scene suddenly come dark, scudding clouds and a rising wind. The evening air is filled with fine sand and bits of tumbleweed. The storm breaks, with lightning, thunder and a pelting rain. Then, even more quickly, it is gone, with a last roll of thunder. The moon emerges from behind the clouds and the earth rejoices in refreshened pleasure.

■ Ferde Grofé has achieved that most difficult feat in the world of composition: to make music that is at once enormously popular and individually distinctive. Starting out in the world of popular music, he developed a range and depth of skill as an instrumentalist, arranger and composer that inevitably carried him to the position of composer of art music. His love of country, as revealed in his works, further marks him as a nationalistic composer of rare quality, the breadth of his musical interest in the United States being mirrored in his major titles: *Grand Canyon Suite, Mississippi Suite, Henry Hudson Suite, Hollywood Suite*, etc.

His early life, as reported by David Ewen, reads like a Horatio Alger yarn. Born to an extensively musical family, he ran away from home at the age of fourteen because it was decided that he was *not* to have a musical career, probably because of the eternal precariousness, which musical families know better than anyone else, of earning a living through music. For a while he supported himself with a variety of makeshift jobs—as a pressman in a bookbindery, as a truck driver, as an usher in a movie theater, as an elevator operator. He worked in an iron foundry for a while and then as a milkman.

He returned to musical ways when he teamed up with one "Professor" Albert Jerome, an itinerant cornet player who, allegedly, left him high and dry in the mining town of Winthrop "in a gulch in Northern California . . . taking all the money and leaving me with an unpaid board bill." To pay his room rent he went to work playing piano in a local hostelry, of sorts, for the fine sum of two dollars a night.

■ After about three years of this knocking about, the family attitude changed and he was welcomed back and encouraged to pursue his studies. He had already begun violin and piano at age five and, by the time he attained maturity, was an accomplished enough violist to be hired by the Los Angeles Symphony Orchestra.

While working as a symphonic instrumentalist he began arranging and playing for dance bands. He had a ready knack with any instrument. Ewen says he was the banjoist in the first ragtime band to be heard in San Francisco.

In 1919 Paul Whiteman heard some Grofé arrangements and was attracted by them. He hired Grofé to be pianist and arranger for the Whiteman band, and it was in this capacity that he first made a name for himself. For the Whiteman band became famous and, Ewen reports, Grofé's arrangements were so right for the band that Whiteman used no one else. Along with a thorough grounding in instrumentation, Grofé displayed an inspired flair for daring effects and unusual tonal combinations.

He was the logical man, consequently, to orchestrate young George Gershwin's jazz composition, *Rhapsody in Blue*, when it was turned in to Whiteman just before the Aeolian Hall concert of February 12, 1924. No one can rightly assign to Grofé's marvelous orchestration of the piece precisely its proper value in making this work the world success it has become, but certainly it was very great.

In 1924 Grofé left Whiteman to embark on his own career as a serious composer. The progress of his success was not without reversals. In time, however, his music gained the recognition not only of the public but also of the world's finest conductors. By January, 1937, Ferde Grofé could make his debut as a conductor himself, in Carnegie Hall, conducting an entire program of his own works. Since then he has frequently appeared on concert and radio programs as conductor, while his compositions—and particularly his grand tonal canvases of the U.S. scene—become ever more popular.

Notes by CHARLES BURR

* * *

Other Stereo Fidelity recordings released by Columbia Records are:

Respighi: The Pines of Rome; The Fountains of Rome. The Philadelphia Orchestra, Eugene Ormandy, Conductor. MS 6001.

Bartók: Concerto for Violin. Isaac Stern, Violinist; New York Philharmonic, Leonard Bernstein, Conductor. MS 6002.

Prokofiev: Symphony No. 5 in B-Flat Major, Op. 100. The Philadelphia Orchestra, Eugene Ormandy, Conductor. MS 6004.

Bach at Zwolle. Three Preludes and Fugues played on the Arp Schnitger Organ of 1720. E. Power Biggs, Organist. KS 6005.

Schoenberg: Transfigured Night; Vaughan Williams: Fantasia on a Theme by Thomas Tallis. Strings of the New York Philharmonic, Dimitri Mitropoulos, Conductor. MS 6007.

Stravinsky: Le Sacre du Printemps. New York Philharmonic, Leonard Bernstein, Conductor. MS 6010.

Mahler: Symphony No. 2 in C Minor ("Resurrection"). Bruno Walter conducting the New York Philharmonic with Emilia Cundari, Soprano; Maureen Forrester, Contralto, and the Westminster Choir, John Finley Williamson, Director. M2S 601.

■ Library of Congress catalog card number R58-1117 applies to this record.

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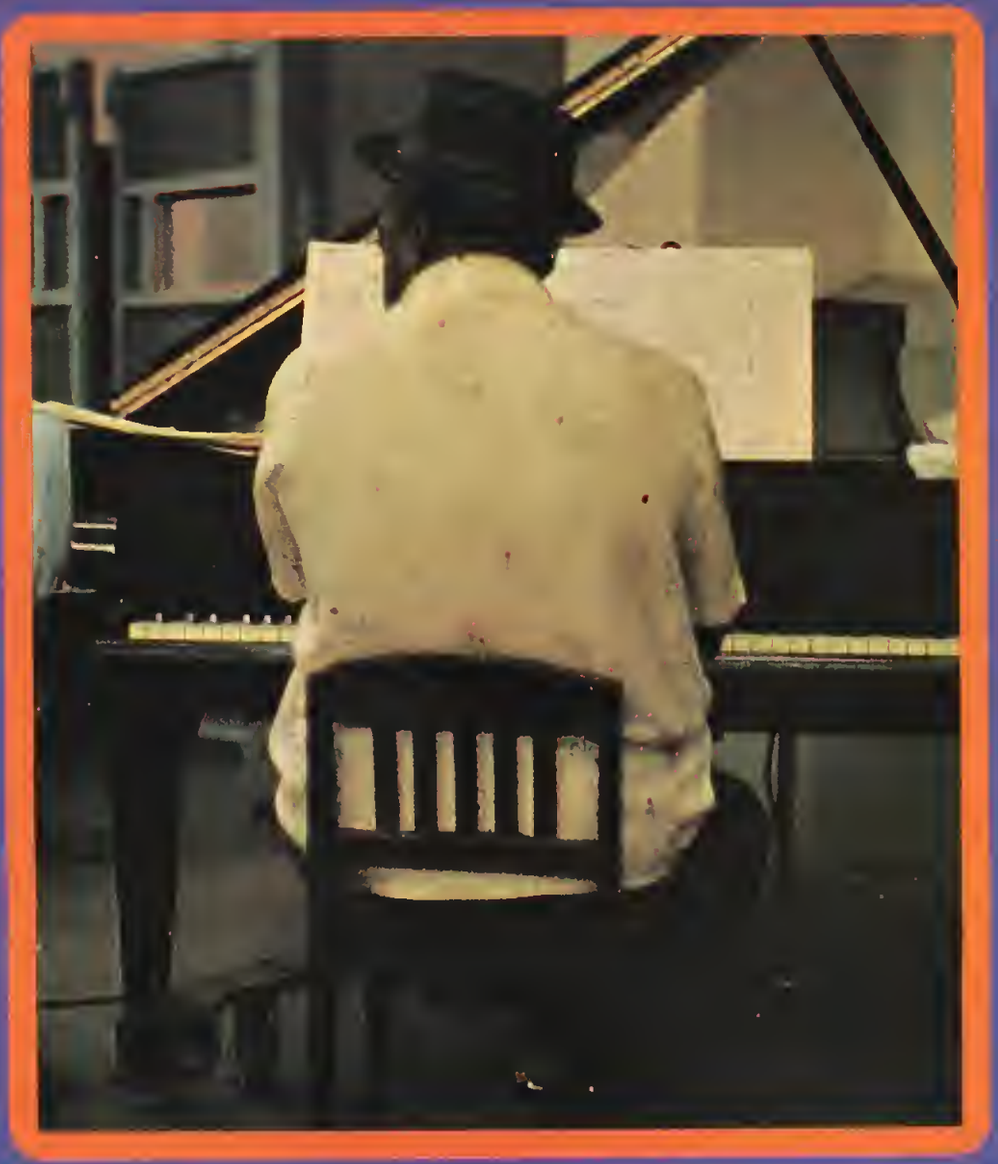
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PRINTED IN U.S.A.

SR 52113

BACK WITH BASIE

MORE HIT PERFORMANCES OF THE '60's

There have been many orguments pro and con os to which of the bonds led by the "Kid From Red Bonk" have been the greatest. The argument, of course, is reolly ocodemic since the mon himself continues to front o jazz organizotion thot has become an institution. The argument has no conclusion reolly, in that Bosie goes on. So long os he does go on, he may put forth big bond jazz sounds that could surposs all of his previous work. The greotness of the Bosie band is its orgonizotion, its discipline ond the continuity of the musicions working together. As long as this holds true each new Basie performance could, in foct, hold more importance than the lost.

It is the bond's continuity and teomwork thot is the essence of this new Basie recording. It represents the writings and work of the members of the bond (os it so successfully did once before in the olbum "Choirman Of The Board"). Every number except "One Note Somba" showcases the writing tolents of the inner group ond, of course, disploys the power and force of the Bosie bond.

"One Note Sambo" was hondled by guest orranger Lalo Schifrin. Since his arrivol here in this country, the young Argentinian pianist ond composer has had the good fortune to work with Bosie on o few occasions. To round off the guest oppeoronces in this set, for this one number, Louis Bellson was colled in on drums to substitute for Sonny Poyne.

There is no one thot understonds the inner workings of the Basie band so well os the musicions who have been ploying with Basie these many years. It is quite notural thot the special needs of this very special band requires the arrongements to hove thot total working knowledge of every instrument ond every sound that is made or can be mode by the bond. No outside arrongers can reolly meet this requirement. For this reoson, it is the members of the band themselves thot supply this speciol arronging needs. "Bock With Basie" once ogain brings this foct to our attention.

"The Sooring '60s" hove, in o way, opened o new ero for Count Bosie and his Orchestra. As in the lote 30s, 40s, and through the 50s, the band continues to pour it on to rate os the outstonding big bond jazz organization in the business. In the 60s, the bond hos moved with the times and given the public the modern sounds of this ero without changing the basic sound of the bond itself. It is still basically Bosie and in 1964 to be "Bock With Basie" is to be bock with the most powerful force in jazz.

Side A: PEPPERMINT PIPES/THANKS FOR THE RIDE/THE ELDER/SUMMER FROST/THE TOUCH OF YOUR LIPS

Side B: BLUISH GREY/ONE NOTE SAMBA/I GOT IT BAD AND THAT AIN'T GOOD/MATTE JERSEY/RED HOT MAMA

Produced by Teddy Reig

PERSONNEL:

TRUMPETS: George (Sonny) Cohn, Al Aarons, Thod Jones — TROMBONES: Henry Coker, Benny Powell, Quentin Jockson — REEDS: Morshall Royol, Fronk Wess, Fronk Foster, Charlie Fowlkes — SAXOPHONE: Eric Dixon — GUITAR: Freddie Green — BASS: Buddy Cotlett — DRUMS: Sonny Poyne — ond COUNT BASIE — PIANO

CREDITS:

"ONE NOTE SAMBA" — DRUMS: LOUIS BELLSON — ARRANGED BY: LALO SCHIFRIN

DESIGN BY MOSKOF-MORRISON, INC.

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The Essential Count Basie

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By Count Basie and his Orchestra
Featuring Joe Williams

SIDE ONE

Jumping At The Woodside
You For Me
Two For The Blues
The Comeback
Blee Blop Blues
April In Paris

SIDE TWO

Everyday (I Have The Blues)
Paradise Squat
Flute Juice
All Right, OK, You Win
One O'Clock Jump

The
Jazz
Of
America
Is
On



20th CENTURY-FOX Treasury of Film Soundtracks

FOX 3020

20th FOX

GLENN MILLER'S VOLUME 1 ORIGINAL FILM SOUNDTRACKS

GLENN MILLER AND HIS ORCHESTRA

The most brilliant sound recordings ever made of America's most popular band



IN THE MOOD
BOOM SHOT
SERENADE IN BLUE
BUGLE CALL RAG
IT HAPPENED IN SUN VALLEY
MEASURE FOR MEASURE
MOONLIGHT SONATA
CHATTANOOGA CHOO-CHOO
YOU SAY THE SWEETEST THINGS, BABY

Original studio soundstage recordings made by 20th Century-Fox for the soundtracks of "Orchestra Wives" and "Sun Valley Serenade."

Released by special arrangement with RCA Victor and the Glenn Miller Estate.

THE GREATEST POPULAR BAND AMERICA HAS EVER PRODUCED—IN THE HIGHEST QUALITY RECORDINGS IT EVER MADE. THESE ARE GLENN MILLER'S GREATEST RECORDINGS...THIS WAS HIS GREATEST BAND—

GLENN MILLER'S ORIGINAL FILM SOUNDTRACKS

FOX 3020

20th FOX

VOLUME 1



GLENN MILLER'S GREATEST ORCHESTRA

Pictured here are the men who comprise what has become recognized as perhaps the greatest band of all time—the incomparable Glenn Miller Orchestra of the years 1941 and 1942. This was the Glenn Miller Band that 20th Century-Fox brought to its Hollywood studios to make some of the most memorable soundtracks ever created by an orchestra. The sound, the style, the tempo these 22 men created under the inspiration and leadership of Glenn Miller is now legendary. Several of the Miller side-men from this aggregation went on to become great names in their own right, such as Ray Anthony, Tex Beneke, Hal McIntyre and Billy May. This is the band that 20th-Fox brings to you on the recordings contained herein. And what finer accolade is there than the one the world has bestowed on these men and their famed leader—that the music they made is ageless

The most exciting chapter in the greatest legend in American music unfolds in this album. Here are not only Glenn Miller's biggest production numbers and his greatest arrangements, played as you have never heard them before but here is also the brilliant Glenn Miller band at the very peak of perfection and studded with the greatest group of sidemen Glenn ever had—brilliantly recorded on tape at 20th Century-Fox's famous studio soundstage in Hollywood.

Here is the thrilling sound of the Miller band as it flowed warmly from the screen in the only two films he ever made, **"Orchestra Wives"** and **"Sun Valley Serenade"**. And there is more of Glenn Miller to be found in these soundtracks, more evidence of his skill in producing a lasting type of popular music, than in any other program that he prepared. For besides his classic swinging instrumentals there are tunes that shot to immortality in these films. In addition, there are two astonishing "soundtrack discoveries"—Miller performances which were cut out of his films and are now being released for the first time—one is **"Boom Shot"**, a Miller instrumental, tightly played and a worthy addition to an illustrious list of rockers which include **"In the Mood"** and **"Chattanooga Choo-Choo"**.

The other is one of the most remarkable bits of Millerana yet to be uncovered—the first and only appearance on records of the Glenn Miller Six, a sextet drawn from the full band which mixes an appealing sweet style with some rugged improvising on **"You Say the Sweetest Things Baby"**.

Vocally, there is the familiar down-home vocalizing of Tex Beneke, the boisterous voice of Marion Hutton, Ray Eberle's smooth charm and the crisply swing teamwork of Paula Kelly and The Modernaires. This is the legendary Glenn Miller. Every note, every beat, every sound, studio-recorded under the finest sound recording the Miller band ever received—the polished work of Hollywood's most skilled and advanced sound engineers. Unquestionably, these are Glenn Miller's greatest recordings... And this was his greatest band.

Glenn Miller's Original Film Soundtracks are issued in two volumes. This is Volume 1. Volume 2 (20th Fox #3021) includes the Miller soundtrack recordings of **I've Got a Gal in Kalamazoo, At Last, Sun Valley Jump, That's Sabotage, American Patrol, The Spirit is Willing, People Like You and Me, I Know Why and So Do You** and **Moonlight Serenade**. All the selections in Volumes 1 and 2 may also be purchased in a special two-pocket edition (20th Fox #TCF-100-2)—a handsome gift with a 24-inch picture of the band reproduced across the inside covers.

Side 1: IN THE MOOD • BOOM SHOT • SERENADE IN BLUE BUGLE CALL RAG

Side 2: CHATTANOOGA CHOO-CHOO • YOU SAY THE SWEETEST THINGS BABY • IT HAPPENED IN SUN VALLEY • MEASURE FOR MEASURE • MOONLIGHT SONATA

VOCALS BY TEX BENEKE, RAY EBERLE, PAT FRIDAY, MARION HUTTON AND THE MODERNAIRES

THE HOLLYWOOD SOUND STORY

In the years since Glenn Miller broke up his band in 1942 to go into the Service, recorded sound has made some of its greatest advances and each passing year produces further refinements in the recording art. Today, recordings made in the 'Forties are apt to sound lack-lustre, so accustomed have our ears become to the wide-ranging fidelity of today's sound. But back then when the recording of phonograph disks was still, by today's standards, relatively primitive, the sound engineers of Hollywood were already far ahead of their colleagues in the phonograph studios. They were reproducing music on tape for film sound-tracks with a life-like faithfulness that could rarely be matched on a record.

In ORCHESTRA WIVES and SUN VALLEY SERENADE, Glenn Miller's band received the benefits of this advanced recording. And now, in this album, you too share in its benefits for it enables you to hear the greatest popular band America has ever produced in the highest quality recordings it ever made.

20th FOX Record Corporation Printed in U.S.A.

RCA VICTOR
LPM-1193



GLENN MILLER CONCERT

RCA Printed in U. S. A.

LPM 1193

ST

GLENN MILLER CONCERT

LPM 1193

SIDE 1		SIDE 2	
	ONE O'CLOCK JUMP		EVERYBODY LOVES MY BABY
	GOING HOME		GEORGIA ON MY MIND
	ST. LOUIS BLUES		JERSEY BOUNCE
	TIGER RAG		MY BLUE HEAVEN
	APRIL IN PARIS		TCHAIKOVSKY'S PIANO CONCERTO
	DIPPER MOUTH BLUES		ARE YOU RUSTY, GATE

Glenn Miller and His Orchestra

There's a feeling and an enthusiasm that you get from recordings of live broadcasts that's truly exciting, especially when it's all blown by a truly exciting band. Studio sessions may produce music that is technically closer to the perfect, especially insofar as balances are concerned, but, just because technicians are striving so obviously for perfection, the musicians are seldom relaxed.

Producers of jazz recordings have often gone into clubs or concert halls for spontaneous-sounding sessions for that very reason: they realize that it is on such in-person appearances that jazz musicians blow their best.

The music behind this cardboard curtain consists of twelve superlative performances by one of the most exciting of big swing bands, the stupendously successful civilian outfit of Glenn Miller's. They are all taken from a series of broadcasts which the band made in front of radio audiences in broadcasting studios, theaters and servicemen's camps, and they reflect the playing of such jazz stars as trumpeters Billy May, Johnny Best and Clyde Hurley, tenor saxist Tex Beneke, clarinetist Ernie Caceres and, of course, Glenn himself, at their most enthusiastic best. Of course, there is also much of the beautifully disciplined playing of the entire ensemble, the lilting saxes and the biting brass, sharing honors with the talented soloists. And for the personal touch, there are several announcements from Glenn himself, introducing these immensely successful performances of an immensely successful band.

One O'Clock Jump was a special favorite of Glenn's, if for no reason other than that it was the theme song of his favorite band, Count Basie's. Chummy MacGregor, Miller's close ftiend and band pianist throughout his civilian days, plays the boogie woogie piano, Tex Beneke blows the tenor solo, and Clyde Hurley, cutrently a successful studio musician in Hollywood, cuts loose on a whole slew of driving trumpet choruses.

Going Home (the second movement from Anton Dvořák's "New World" Symphony) is mellow Miller, with the muted brass and the typical reed sound of one clarinet and four saxes offering relaxing contrast for some of the more high-pressure music in this collection.

St. Louis Blues, quite different ftom Miller's Army Air Force Band's marching version (cf. Miller's AAF Band Album, RCA Victor LPT-6702), offers more of Hurley and Beneke, plus one of Glenn's favorite devices, that of an extended pianissimo ensemble before a rousing ride-out.

Tiger Rag is a racing, typical Millet flag-waver that features btilliant exercises by the trombone section. Tex again plays the tenor solo, with Glenn's effervescent drummer, Maurice Purtill, knocking off some slam-bang drum solos.

April in Paris displays some lovely trumpeting by Bobby Hackett, who also played guitar for a time in the band, Beneke at his relaxed best, and an exceptionally tasty arrangement penned by Bill Finegan, now half-boss of the Sauter-Finegan otchestta.

Dipper Mouth Blues is one of the few numbers attanged cutirely by Glenn himself. (He often sketched out arrangements which were then completed by others.) It features a thirty-six bar trombone passage by Glenn, a replica of composer King Oliver's cornet solo of the song, plus clarineting by Ernie Caceres, and some more of that noteworthy drumming.

Everybody Loves My Baby, a full-bodied arrangement later featured and recorded by Glenn's AAF Band, shows off a very tasty trumpet passage that sounds like Billy May's, some fired-up tenor by Tex, plus eight bars of Purtill's drums.

Georgia on My Mind, one nf Hoagy Carmichael's best songs, creates and sustains an especially lovely mood, thanks to the great arrangement, the nice use of the reeds, Beneke's soulful sax, and some moody trumpet by Johnny Best.

Jersey Bounce is one of those happy medium swing numbers (note the audience reaction as soon as it recognizes the tune) for which the Miller band was noted. Tex plays the tenor, and Billy May's muted ttumpet answers Johnny Best's open horn most engagingly.

My Blue Heaven is another Miller flag-waver (maybe it should be called a hat-waver, considering the use the brass section makes of its derbies), with Glenn playing a full chorus, Tex again fired-up, and Hal McIntrye leading the saxes impressively.

Tchaikovsky's Piano Concerto is an instrumental version of a number that has been a piano showcase, both as a concert piece and as a Freddy Martin band opus. This is another Bill Finegan arrangement.

Are You Rusty, Gate, an amusing title based on musicians' lingo of the early forties, is an original riff piece by Jerry Gray. Beneke's tenor and Caceres' clarinet blow forth once more, while the muted trumpet, difficult to identify, is either May's or Mickey McMickle's.

GEORGE T. SIMON

George T. Simon, former editor of Metronome, *is now a free-lance recording producer and television writer.*

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RECORDS

SONG OF INDIA

OPUS ONE

BOOGIE WOOGIE

I'M GETTING SENTIMENTAL OVER YOU

AND OTHERS

featuring
The TOMMY DORSEY Orchestra
starring WARREN COVINGTON

DL 8802

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Starring **WARREN COVINGTON**



SELECTIONS INCLUDE:

Side One

1. SONG OF INDIA — Rimsky-Korsakov
2. LIEBESTRAUM — F Liszt
3. HAWAIIAN WAR CHANT (Ta Hu Wa Hu Wai) — Johnny Noble Leleiohoku Ralph Freed
4. MY BABY JUST CARES FOR ME — Walter Donaldson-Gus Kahn
   Vocal Chorus By Warren Covington
5. EASY DOES IT — Sy Oliver-Jimmy Young
6. OPUS ONE — Sy Oliver-Sid Garis

Side Two

1. BOOGIE WOOGIE — Clarence "Pine Top" Smith
2. SATAN TAKES A HOLIDAY — Larry Clinton
3. SWINGIN' ON NOTHIN' — Sy Oliver-William Moore
4. SWANEE RIVER — Stephen Foster
5. THE DIPSY DOODLE — Larry Clinton
6. I'M GETTIN' SENTIMENTAL OVER YOU — Ned Washington-George Bassman
   Trombone Solo by Warren Covington

In this album are sounds that are as crisp and fresh as tomorrow. They do carry the unmistakable touch of Tommy Dorsey, for this is Tommy's gang and his arrangements. Actually you'll find the great arrangements of Tommy Dorsey, which made him one of the most important figures and personalities in the "swing band" era. You can't mention "Song of India," "Opus One" or "Boogie Woogie" without thinking of Tee Dee. Play them now from this Decca hi-fi album and the Dorsey touch is there as played by Warren Covington, the new leader of the Dorsey group. The first album (and yes, there will be many more) of the Dorsey band featuring the Covington lad will take you back to the great hey day of the dance bands. But as you will see with one touch of the needle, here is a new driving force for the Dorsey type of music. Something's been added to Tommy's music and you might say it was being brought up to date. This is typically Dorsey and typically Covington. One fog shrouded night, Tommy and this writer made a dashing trip from Electric Park Ballroom in Waterloo, Iowa, to Chicago to keep a golf date. All the way in, Tommy fiddled with the radio, listening to everything he could pull in. In between times he asked what people requested and what we played on the air. Next time I saw the Dorsey band, some of the ideas had been incorporated in new arrangements by Bill Finegan. When Tee Dee joined the trombone section "up there" the Dorsey band put away their horns and to most folks the Tee Dee days were over. However, master showman Willard Alexander and the Dorsey estate (headed by Tommy's charming wife) put the band back on the stand and "success" was the key word. To handle the job as front man they chose (and wisely, I might add) Warren Covington, a singer, musician, diplomat, and entertainer . . . that was the crowning touch.

Warren Covington is no stranger to our business. I met him first in the "bone" section of Horace Heidt's Musical Knights. Warren went into the Coast Guard in World War Two and was featured in "Tars And Spars" (if you saw the production you can't forget him singing "Arm And Arm"), and following service with Les Brown, Gene Krupa and then back with old bossman Mitch Ayres where he made his debut. "Cov," as we call him, became a "studio musician" and played the top TV shows and was sounded out by Decca to lead "The Commanders" (if you like this album try some of the Commanders' albums and singles on Decca). This crew-cut leader is an expert arranger, a musician, singer and band leader. To prove every point of that statement, spin "My Baby Just Cares For Me" which sounds like it was written for "Cov," and when you end your session with this album play the theme . . . you can't tell the difference between Tommy and Warren even if you play the wax side by side. Both "Cov" and Tommy started on the trumpet and then went to trombone, and actually Warren met his idol only once. He convinced impresario Frank Dailey to introduce him to Tommy one night at the Terrace Room and Tommy did most of the talking . . . Warren couldn't think of anything to say. Today it's like a dream to "Cov" when he fronts Tommy's great band. But I'd like to point out in conclusion that this fresh and moving sound isn't just created for these records . . . no sir! To me this is the most energetic, crowd pleasing band in the business today. It's also a band that lives, eats and breathes music both on the bandstand and in the big grey monster that carries them from coast to coast. If you came to listen to the last strains of the Dorsey music . . . this is the wrong album. The Dorsey band, under the directorship of Warren Covington, is here to stay. Here with the fresh new approach of the music world of today. . . . Just as Tommy would have done.

RAY STARR

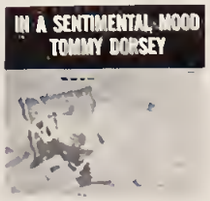
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DL 8054



St. Louis Blues • Milenberg Joys • Stop, Look And Listen • Honeysuckle Rose • Tailspin • Dipper Mouth Blues • That Eccentric Rag • By Neck • Basin Street Blues • Oese Dem Oose • Weary Blues
DL 8031



In A Sentimental Mood • For Sentimental Reasons • Blue And Sentimental • Sentimental Baby • Music, Maestro, Please! • Sentimental Serenade • I'm Gettin' Sentimental Over You • Sentimental Me And Romantic You • Sentimental And Melancholy • Sentimental Journey • You Could Make Me Smile Again • Don't Take Your Love From Me
DL 8218



Tenderly • I Wonder Who's Kissing Her Now • Wunderbar • The Most Beautiful Girl In The World • My Moonlight Madonne • I Fall In Love With You Ev'ry Day • The Touch Of Your Hand • Chermoine • Falling In Love With Love • One Kiss • Everything I Have Is Yours • Indian Love Call
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Contrasts • Ster Eyes • My Prayer • Body And Soul • Besame Mucho • High On A Windy Hill • Holiday For Strings • I Understand • Time Wes • I'm Glad There Is You • Embraceable You • My Devotion
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Let's Dance • Down South Camp Meetin' • King Porter Stomp • It's Been So Long • Roll 'Em • Bugle Call Rag • Don't Be That Way • You Turned The Tables On Me • Goody Goody • Slipped Disc • Stompin' At The Savoy • One O'Clock Jump
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SWING LOW—SWEET HEYWOOD • EDDY HEYWOOD AT THE PIANO AND HIS ORCHESTRA • Loch Lomond • You Made Me Love You • Peg O' My Heart • and others — DL 8270

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SMOKE RINGS • GLEN GRAY AND THE CASA LOMA ORCHESTRA • Smoke Rings • No Name Jive • Memories Of You • and others — DL 8570

KANSAS CITY JAZZ • ORCHESTRAS OF PETE JOHNSON • JOE TURNER • MARY LOU WILLIAMS, ANDY KIRK • DRAH "HOT LIPS" PAGE, COUNT BASIE AND EDDIE DURHAM • Stomp • Baby Dear • The Count • and others — DL 8044

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remember
Tommy Dorsey
too!
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WALL TO WALL SOUND

BOOGIE WOOGIE • ONCE IN A WHILE
THE NIGHT WE CALLED IT A DAY • MARIE
SUNNY SIDE OF THE STREET • OPUS 1
THERE ARE SUCH THINGS • YES INDEED
I'M GETTING SENTIMENTAL OVER YOU
I'LL NEVER SMILE AGAIN • SWANEE RIVER
SONG OF INDIA

The Tommy Dorsey Era was something special in music, a period when good music was augmented by the Big Band Sound. And Dorsey was without question one of the biggest names of the period. So, too, were the MODERNAIRES leaders in their field during this same Era, the top singing group, known wherever popular music was heard. It is obvious that the musical paths of these two giants would cross and re-cross many times, as they did. Now the MODERNAIRES pay tribute to their friend, and to the great talent that was his, by singing some of the songs which will always be so closely identified with the Tommy Dorsey Era. (Special Arrangements by Alan Copeland)



RCA VICTOR
LPM-1229





YES INDEED!

TOMMY DORSEY

AND HIS ORCHESTRA

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LPM
1229

YES INDEED!

SIDE 1		SIDE 2	
	I'M GETTIN' SENTIMENTAL OVER YOU		LITTLE WHITE LIES
	MARIE		SONG OF INDIA
	STAR DUST		WHO?
	I'LL NEVER SMILE AGAIN		ROYAL GARDEN BLUES
	YES INDEED!		ONCE IN A WHILE
	BOOGIE WOOGIE		OPUS No. 1

Tommy Dorsey and His Orchestra

Those who like swing like Tommy Dorsey. Those who like sweet music like Tommy Dorsey. When dance bands were at their height and everybody was voting in popularity polls, Tommy's band was the only one that used to place consistently among the top three or four in *both* the hot and the sweet band categories.

The reason was obvious. Tommy Dorsey played the sweetest trombone in the world. He featured wonderful ballad singers like Frank Sinatra, Jack Leonard and Jo Stafford. He played arrangements by two of the most sensitive writers of all time, Paul Weston and Axel Stordahl. There was sweetness and light and romance all over the place—except, of course—when Tommy decided to play swing arrangements, like those written by Sy Oliver and Deane Kincaide, and when he let soloists like Bud Freeman and Johnny Mince and Bunny Berigan and Peewee Erwin and Buddy De Franco and Ziggy Elman get off on jazz choruses, backed by drummers like Davey Tough and Buddy Rich.

Dorsey dancers thus got double their money's worth, for in the course of any evening they could dream and they could jitterbug. And you, too, can dream and dance as you listen to some of the greatest of the TD band's recordings from the decade which began in 1935.

I'm Gettin' Sentimental over You (August 1935)—Tommy's trombone is naturally featured on this theme song, with the pretty saxes led by Noni Bernardi, who also wrote the arrangement.

Marie (January 1937)—Freddie Stulce wrote this classic arrangement that features vocalist Jack Leonard (now Nat Cole's manager), trumpeter Bunny Berigan and tenor saxist Bud Freeman.

Star Dust (November 1940)—Frank Sinatra and The Pied Pipers are featured in one of their earlier TD efforts. Note Tommy's amazing articulation. Paul Weston did the arrangement.

I'll Never Smile Again (May 1940)—Another Stulce arrangement, this is one of the great, slow mood sides of all time, with everything beautifully underplayed and sung by Frank and the Pipers, TD and Joe Bushkin's celeste. (Also noteworthy: Glenn Miller recorded this a few months before Tommy did, but the arrangement wasn't this intimate and nothing happened.)

Yes Indeed! (February 1941)—This rollicking rouser was scored by Sy Oliver, who shares vocal honors with Jo Stafford. Buddy Rich supplies the colossal beat that so helps the thrilling trumpet quartet of Ziggy Elman, Ray Linn, Chuck Peterson and Jimmy Blake.

Boogie Woogie (September 1938)—Thanks to Deane Kincaide's arrangement, the piano of Howard Smith (now Garry Moore's musical head) and Tommy's warm jazz trombone, this is one of the all-time top selling records.

Little White Lies (December 1937)—Freeman's tenor stars for a full chorus, but clarinetist Johnny Mince, trumpeter Peewee Erwin and Tommy himself also get their licks on this Stulce script.

Song of India (January 1937)—Bunny's open hot trumpet offers great contrast for Tommy's sweet muted trumpet on this well-known arrangement that has been credited to trombonist Red Bone, but which Tommy says also includes some head arranging by other bandsmen.

Who? (October 1937)—Jack Leonard and his kibitzers—Peewee Erwin, Tommy and Bud—all share the spotlight on this Paul Weston arrangement Note the now-famous hesitation beat in Bud's solo.

Royal Garden Blues (April 1936)—One of the band's first jazz jobs, this Weston arrangement features trumpeter Maxie Kaminsky leading the Dixieland ensemble, with Joe Dixon playing clarinet, Sid Block playing tenor, while drummer Davey Tough lays down the beat

Once in a While (July 1937)—Arranger Axel Stordahl's contribution to this collection, *Once in a While* is one of the band's first intimate hits. That's Axel in the vocal quartet, along with Edythe Wright, Joe Bauer and Jack Leonard, who sings lead.

Opus No. 1 (November 1944)—Sy Oliver wrote and arranged this happy jump tune that features a powerful trumpet section, Buddy De Franco playing much like Benny Goodman, pianist Milt Raskin, drummer Rich, and a string section that didn't last very long in the Dorsey band.

GEORGE T. SIMON

George T. Simon, former editor of Metronome, *is now a free-lance recording producer and television writer.*

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CL 973

J. J. JOHNSON

KAI WINDING

A B

COLUMBIA

Lp

GUARANTEED HIGH-FIDELITY

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C D E F G H



I L M N

O P Q R S T

U V W X Y Z

CL 973

JAY AND KAI

You'd Be So Nice to Come Home to
Caribe
Happiness Is a Thing Called Joe
The Song Is You
In the Wee Small Hours of the Morning
Yes, You
Tromhoniums in Motion
How High the Moon
Violets for Your Furs
Too Close for Comfort
'S Wonderful
I Should Care

J. J. JOHNSON and KAI WINDING

"Tn get the thing going . . ."
(An Introduction tn Jay and Kai)
by Charles Edward Smith

The hrief, exciting partnership of J. J. Johnson and Kai Winding, given a long lease on life through recordings, is one of the most salubrious things to have happened to jazz since King (Joe) Oliver wired a young Louis Armstrong—he of the chosen chops—to join him at the Lincoln Gardens in Chicago. Like that earlier association, the relaxed and exuherant blowing of Jay and Kai brought new sounds into jazz, as the product of imaginative musicianship—suhtle tones and full tones, riding rhythms and broken rhythms and a freshness of ideas in which hallads were rehorn and pop standards in dance tempos transformed as warm colors were introduced into tbe cool chairoscuro. A comment on a Jay and Kai nigbt cluh appearance, from the Miami Herald, is so apt that it might have been written ahout this long-play set: "Tbeirs is a happy kind of music. There is none of that 'combat-zone' driving, that 'can you top this' wailing. There is cohesion in the music, a spelling out of mutual respect."

Andre Hodeir, the distinguished French musicologist, notes that Jay first known and noticed for his contrihution to the nohle experiment called Bop, was one of the creators nf "cool." This is an accepted fact and is mentioned here merely to point out that Kai is perhaps even more consistently an exponent of tbis style and, in fact, makes it explicit and enjoyable to tbe ear. One cannot listen to his somewhat bland tone on *You'd Be So Nice*—on which they alternate 8 bara each: Kai, Jay, Kai, Jay, Kai, then 4 hars Jay—without realizing that in his tight controlled style he is, to borrow a term from pictorial art, a master of the cool palette.

This is not to say he is lacking in swing or emotional warmth. On *Wee Small Hours*, as a sort nf informal counterpoint to Jay's full-hodied chorus, he introduces ideas that he later enlarges in his own, which also further develops the musical thought expressed by Jay. In this there is sensitive *rapprochement* and structural continuity, the latter in contrast tn the many jazz performances (that may be quite enjoyable) in which choruses are strung out like differently colored beads.

And where did this cool character come from? As to that, we might well he guided by the title of a piece Kai wrote fnr an English magazine—"Don't Judge a Jazzman by His Nationality." For though Danish-born, he grew up like any American Joe with Bop in bis honnet. He was in a Coast Guard hand, worked with Benny Gnodman (1945) and with Kenton (1946). From 1947 to 1950 he began to attract attention with his own group, playing in a style related to the Bop tbat hudded on 52nd Street, New York, in those years.

During much the same period, Jay was on 52nd Street, too, and helped ease the growing pains of the new music. Later he proved that not only could he make Bop behave, he could hring to it and to cool interpretations, a much-needed ebullience. Indianapolis-horn, he worked in a hand with Fats Navarro in 1941 following which, and prior to organizing his 1946-47 Quintet, he worked with such knowledgeable men-ahout-jazz as Benny Carter and Count Basie. As for modern jazz developments, you can hardly mention a name with whom he has not been associated at one time or another, e.g., Parker, Gillespie, Mulligan, and John Lewis, newly-named prexy of the school of jazz at Music Inn (Lenox, Mass.) where Jay will initiate students in jazz tromhone know-how. Jay has had previous teaching experience, at Bronx Music Conservatory, New York. He toured the Far East in 1951-52 with Oscar Pettiford and, when the pressures of tbe music husiness got to his nerves, he retired to non-musical work for a couple of years. As this copy is being written, Sweden is getting out the cats'-fur carpet in anticipation of Jay's first European trip.

Although this is not intended to be an educational long-play set, jazzmen will find it instructive as well as entertaining, and that goes for jazz listeners as well. The way to know form in music is to hear it. But my guess is that jazzmen and listeners alike will find it entertaining first. Like criticism, cogitation (whether light or heavy) follows emotional impact. The fine points of technique are all very well (and worthy of mention) hut in the jargon of jazz, if you can't get your kicks, you're not with it.

I defy anyone to listen to *Happiness Is a Thing Called Joe*, introduced boldly by Jay with a kind of rhythmic *sock* to his playing, or the sweeping, swinging passages of *Yes, You*, without thinking of jazz dances such as the Lindy Hop and its numerous progeny or, hetter still, acting on the thought. On the latter, tone and style of the various trombones tease the ear, with Kai's chorus a stopper. *Happiness* is a superb example of Jay's manipulation of tone and timbre. He rolls into his chorus with a full-voiced *break* and handles the tone as though it has substance—it shreds, it slurs, it flows! Kai comes in with a contrasting, muted hreak, his phrase endings reminding one a bit of Bix and Louis. They also remind one that the delineation of a melodic line is as essential to good jazz as the sense of swing.

"It's almost an accident that we got together," Jay said in an interview with Bill Coss of *Metronome* (April, 1955) and Kai added, "We played in Dizzy's All-Star Band at Birdland. We were always talking about getting together but we never did until then." Even so, they did not actually work as a team, with their own group, until Kai was booked into a Philadelphia club with a local rhythm section. Said Jay, "The hooker got the idea that it might be good to have two trombones for the joh, and Kai called me. So you can put down August, 1954, as the date that we actually got together."

The J. J. and Kai partnership lasted until 1956. Each by that time had his own plans. They broke up the team with real reluctance and remain the hest of friends, on and off the stand. Kai subsequently organized a group featuring four tromhones (heard in *Yes, You*) and has had an enthusiastic reception. In organizing his new Quintet, Jay introduced to American listeners Bohby Jaspar, the well-known Belgian tenor saxophonist and flutist—*flautist* in long-hair parlance—whose strongly accented tenor style may be heard on *I Should Care*.

The best contemporary jazzmen, like their earlier counterparts, pay considerable attention to structure, which, in turn, combines improvisation and arranging. In this set, the first six cuts were arranged by Kai, the remaining six by Jay. There are many examples that point up imaginative jazz writing and performance, tonal and rhythmic ingenuity and *rapprochement* between members of each group. Listening to the deft and delightful up-tempo patterns of *Too Close for Comfort* and *The Song Is You*, I find them equally of interest. On the first, I like Dick Katz' piano—(on *You'd Be So Nice*, Wilson's drums are in fine fettle)—and on *The Song Is You* it is a great pleasure, as it so often is, to follow Milt Hinton's fingers as they ride up and down and around the chords. On *Too Close*, Kai's horn speaks in almost gentle tones; in *The Song Is You* Jay gives the melody the full treatment. *'S Wonderful* is a bright piece in any hook and in the hook of Jay and Kai is a display of craftsmanship, coherence and small-band dynamics, choruses expansive and beautifully developed.

If you go for ballads but prefer sentiment without schmaltz and ballads without hawling, there is a variety from which to choose. On *You'd Be So Nice*—as on *Tromboniums*, which is not a hallad—there is a suggestion of contrapuntal treatment. Indeed, throughout, Jay and Kai seek variety and contrast, the uso of varying tempi, contrasting and over-riding rhythms, pungently plaintive harmonies and tonal subtlety. *Violets for Your Furs* is in a nostalgic, muted mood, yet never gets into a romantic rut. *Wee Small Hours* is evocative, too, even to the clop-clop in the rhythm ("Milkman's Matinee" sound effect!) and a few hars of another tune interjected to give you the time of day (3 a.m.). Jay plays *I Should Care* with an appropriate and warmly moving intonation.

In discussing the challenge of working in the same group with a first-rate horn man, Jay once said, "Everything wo do is exciting musically for us. Not that it's constructed around battle lines, we don't think of it that way, hut whon you play with a great musician there's a constant push from without—to double your own efforts."

There was also, as both men have emphasized, the chance to exploro the trombone and related instruments. This brings us to the trombonium, an improbable-looking instrument with almost as many curves as Sal Maglie. This low-voiced relative of the valve trombone is roughly oblong in shape. It is held upright, so that the bell seems to protrude from the forehead, adding to its out-of-this-world appearance. The valves are pressed from the side (rather than top), reminding one in its seeming awkwardness of the hunt position in basehall. But even though you push the first valve over, not down, the music goes round and round, according to plan, and comes out approximately where the worry wrinkles gather. *Tromboniums*, with its slurs and slides, has a brass hand quality, especially in the whangy guttural tones—either my ear kids me or I hear delicate harmonics riding on that circus tromhone sound—that suggest deliberate over-blowing or tbe use of an echo chamber.

Jazz beat and Latin rhythms contribute to the joyous sounds of *Caribe*, on which Candido handles the bongo drums with expert ease. Rhythmic patterns are light, casually gay, and suhtly exploited. In tonal contrasts the substantial bues of the horns are relieved by bright splashes from the rhythm. *Caribe*'s opposite number, of the six arranged by Jay, is a delightful, imaginative treatment of *How High the Moon*, a favorite dish for cats in the cool cuisine. I enjoyed its unpretentious, light-hearted complexities, its solos, its compact structure, and Bill Crow's contribution on bass and the rhythm generally.

Both Kai and Jay have won numerous honors in listeners', musicians', and critics' polls. In 1956 Jay apparently made a clean sweep of first place—*Down Beat, Metronome, Playboy*, and *Jazz-Hot* (Paris). In *Down Beat* he won hoth the readers' poll and that of representative jazz critics. In naming Jay for first place in a poll, Jack Tracy, editor of *Down Beat*, said, "Anchor man? We pick the guy who's proved that a tromhone can he played with the speed of a trumpet, while delivering meaningful, rounded solos: J. J. Johnson."

"Modern jazz has never been in a healthier state," Jay remarked recently. And the numhers included in this set certainly confirm this cheerful outlook. "Blowing gets to he routine," he admitted, adding more tboughtfully, *"But to get the thing going, especially in jazz, mood affects you."* True enough, even when you sit in the caboose of the train and log the journey! I think the moods on this excursion have been many and varied and good, a horn of plenty whether you read it backwards or forwards.

* * *

Aeknowledgments: Monte Kay, J. J. Johnson, *Down Beat, Metronome;* Hodeir's "Jazz: Its Evolution and Essence" (Grove, N. Y.).

The Jay and Kai Quintet: J. J. Johnson and Kai Winding, trombones; Dick Katz, piano; Milt Hinton, bass; "Shadow" Wilson, drums; and, on *Caribe*, Candido, bongo drums. On *Caribe* the order of choruses is Kai, Jay; *Happiness*, Jay, Kai; *Song Is You*, Kai, Jay; *Wee Small Hours*, Jay, Kai. This should suffice to orient new listeners. Arrangements hy Kai Winding. Recorded Nov. 17, 1955.

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You'd Be So Nice to Come Home to
Caribe
Happiness Is a Thing Called Joe
The Song Is You
In the Wee Small Hours
Kai Winding Septet: Kai Winding, Carl Fontana, Wayne Andre, trombones; Dick Lieb, hass tromhone; Roy Frazee, piano; Kenny O'Brien, bass; Jack Franklin, drums. Recorded Dec. 19, 1956.
Yes, You
The Jay and Kai Quintet: J. J. Johnson and Kai Winding, tromhones (tromboniums on the first number); Dick Katz, piano; Bill Crow, bass; Kenny Clarke, drums. Kai plays the first solo in all the numbers except in *'S Wonderful*, in which Jay plays first, alternating in 16, 8, and finally 4 har solos with Kai. Arrangements by J. J. Johnson. Recorded July 18, 1956.
Tromhoniums in Motion
How High the Moon
Violets for Your Furs
Too Close for Comfort
'S Wonderful
J. J. Johnson Quintet: J. J. Johnson, tromhone; Bohby Jaspar, tenor sax; Tommy Flanagan, piano; Wilhur Little, hass; Elvin Jones, drums. Recorded Jan. 29, 1957.
I Should Care

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POSTMAN'S LAMENT *(Vocal by Ken Colyer)*
TUXEDO RAG
KEN COLYER'S JAZZMEN: Ken Colyer (trumpet), Acker Bilk (clarinet), Eddie O'Donnell (trombone), Disley (banjo), Dick Smith (boss), Ston Greig (drums)

PANAMA RAG
MEMPHIS BLUES
ALEX WELSH DIXIELANDERS: Alex Welsh (trumpet), Ian Christie (clorinet), Roy Crimmins (trombone), Fred Hunt (piano), Neville Skrimshire (guitar), Frank Thompson (bass), Pete Appleby (drums)

MAMA DON'T ALLOW . . . .
GEORGE MELLY (vocal) with ALEX WELSH DIXIELANDERS.

Side No. 2

STOREYVILLE BLUES
IT'S TIGHT LIKE THAT *(Vocal by Chris Borber)*
CHRIS BARBER'S JAZZ BAND: Chris Borber (trombone), Monty Sunshine (clorinet), Pot Holcox (cornet), Lonnie Donegan (banjo), Jim Broy (boss and tubo), Ron Bowden (drums).

BURY MY BODY
DIGGIN' MY POTATOES
LONNIE DONEGAN SKIFFLE GROUP: Lonnie Donegon (vocol and guitor), Pot Halcox (piono), Chris Borber (boss).

ICE CREAM *(Vocol by Pat Holcox)*
OH, DIDN'T HE RAMBLE *(Vocol by Monty Sunshine)*
CHRIS BARBER'S JAZZ BAND.

Recorded London, October 30, 1954.

It was a great day at the Festival Hall from the very beginning. You can read on the sleeve of the modern jazz concert record how well that concert went down. The modern concert over-ran its time and for a while there was a seething mass of people in the foyer as the spiv suits of the modernists mingled with the corduroys of the traditionalists. There was no active warfare, however; the retiring audienee was mightily pleased with what they had heard and the waiting audience were looking forward to their music.

The hall was packed again, rows of people standing at the side, and from the moment that tbe National Jazz Federation secretary, Harold Pendleton, stepped on to make his opening announcements, the audience made it quite clear that they were there to enjoy themselves and not in an unduly eritical mood. Indeed they had no need to be for the concert was a success from beginning to end. As the evening passed the enthusiasm mounted and the jazz came hot and fast. The array of microphones that the recording engineers had put around didn't seem to worry the players very much either, and a club atmosphere prevailed from the start.

Backstage tbe atmosphere was as good. The musicians were certain that this was going to be a great concert; the technicians, already pleased with the results from the first were sure they were going to make a success of this one, and the acoustics of this wonderful hall have certainly helped there. These records have caught the atmosphere completely.

The unenviable joh of opening the concert fell upon Ken Colyer and his Jazzmen and they accepted it with a vigoruus assertion of Ken's very emphatie belief in New Orlean's music and how it should be played. There couldn't have been a better opening and we had a good sample of the George Lewis—Bunk Johnsun type of music from its hest exponent in this eountry. With Colyer on the trumpet were Acker Bilk (elarinet), Eddie O'Donnell (trombone), Disley (banjo), Dick Smith (hass), and Stan Greig drums). This sextet started off in their usual forthright way with Ken singing the vocal on *Postman's loment*. The mood had been set and, having enjoyed the Colyer Band's clear assertion of the traditional moud, the audience applauded and sat back in a happy frame of mind.

Very few people there had heard the Alex Welsh band which had only been formed for two months, although it had already broadcast three times. This was their concert debut and we were very anxious to hear if their reputation was really deserved. What came was a great surprise—this was real Dixieland—foreeful, ebullient and cleanly played, living up to the standards of the Spanier Ragtime Band or modern American groups such as those lead by Sharkey Bonano and Pete Daily. They swept into an exhilarating version of *Panama*, Alex Welsh giving a terrific lead on trumpet, Roy Crimmins enjoying himself in his Brunis-style playing that has already graced several similar outfits, and Keith Christie in his usual imperturbable state of calm frenzy. The rhythm section which consisted of Fred Hunt (piano), Neville Skrimshire (guitar), Frank Thompson (bass) and Pete Appleby (drums), rollicked away in true Dixieland style—in short, the band's performance, particularly cohesive and inspired in *Memphis blues*, was one of proper Dixielandish enthusiasm and spirit. If this is the group's standard after only two months then great things are to be expeeted.

The party spirit was increased, as it always is, by the appearance of England's Nellie Lutcher—George Melly, who dashed between the microphone and the piano in a lively interpretation of a jazz singer's most hopeless opus—*Momo don't ollow* . . . As usual, mama's warning was ignored, even hy George, who, with the vocal assistance of the band's front-line and a small book of words produced some very fine Calloway. There were other songs by Melly in the concert which unfortunately can't all be fitted into this record—songs which have to be seen to be believed. So the first half closed with everyone in a great good humour.

The Chris Barber Jazz Band took over the second half. We had already learnt on long playing records what to expeet from this immaculate group. A very personal tono and style, clean, decisive ensemble playing and some of the best trombone-playing in the country from Chris himself. Despite the nervous break-down of one of Lonnie Donegan's banjo strings, the band got away to a good start, so infectiously rhythmical and bouncy that the audience could not be restrained from clapping on, off and between the beat. On some of the numbers this can be heard in the background, but not quite londly enongh to spoil the music. The band, however, were not dismayed and romped home to a very steady beat provided by the usual pianoless rhythm section comprising Lonnie Donegan (banjo), Jim Bray (bass and tuba) and Ron Bowden (drums). Backed by this propulsive swing department, Chris Barber, Pat Halcox and Monty Sunshine performed at their best. Perhaps the most notable number was *It's Tight like that* with Jim Bray on the tuba, and Chris Barber singing. Monty Sunshine's clarinet solo on this was probably one of the best of the whole concert. In between this number and the band's finale of *Ice cream* and *Oh, didn't he ramble*, there were two features which were greatly enjoyed and added their own particular variety to the programme. One of these was the addition of the well-known saxophonist, Bertie King, who has played with Waller, Carter and Hawkins. This was his first appearance in this country since 1952; since then he has been in Jamaica playing with visiting groups. His addition to the Barber group produced a Bennie Moten sort of music which has been issued on a separate record, again owing to the limitations of space on this present LP. Four wonderful sides with Bertie King are issued on an extended play record, London DFE 6238.

The other interlude was taken by the Lonnie Donegan Skiffle Group where Lonnie takes the vocal and plays the guitar, with some vocal backing from other members of the group, Pat Halcox plays some very solid fistfuls of piano and Chris Barber plays a remarkably flexible and bouncy double-bass. *Bury my body*, a mournful dirge in Kentucky Minstrel style, was followed by a lively piece of double-entendre entitled *Diggin' my potatoes and trnmplin' on my vines* which Prof. Donegan explains on the record.

By the end of the second half the audience had reached a pitch of unrestrained enthusiasm but Harold Pendleton's tactful restraint brought the concert to a well-timed and cheerful conclusion. The National Jazz Federation must be well-pleased at the tremendous and lasting success of their first British Festival of Jazz, of which we hope there will be many more, and London is proud to present the very satisfactory results of these efforts.

PETER GAMMOND

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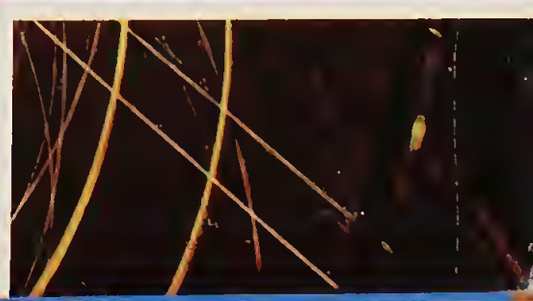
THE NEW

PALLADIUM PERFORMANCES

TED HEATH & HIS MUSIC

TABOO • LULLABY OF BIRDLAND • HOLIDAY FOR STRINGS
GEORGIA ON MY MIND • OL' MAN RIVER • MEMORIES OF YOU
THE MAN I LOVE • THE PEANUT VENDOR • SEND FOR HENRY
HAWAIIAN WAR CHANT • BASS IN THE HOLE • FLYING HOME





THE NEW

PALLADIUM PERFORMANCES

TED HEATH & HIS MUSIC

Highlights of careers are unforgettable and to veteran Ted Heath whose long and exciting career has spanned many successful years, the most unforgettable moments were those spent on the Palladium stage before packed houses. There the band played; there the audience cheered.

The titles on this LP are those which were most requested by the loyal Palladium fans; titles, which in the old days, were recorded without the benefit of new techniques and modern equipment. Today, with all the enhancement the "phase 4" technique brings to recordings, these old favorites, these great arrangements feel like new. The invited audience thought so. We know you will too.



SIDE ONE

THE MAN I LOVE (G.&I. Gershwin—ASCAP)	2:00
HAWAIIAN WAR CHANT (Noble; Leleiohaku—ASCAP)	3:03
HOLIDAY FOR STRINGS (Rose—ASCAP)	4:20
SEND FOR HENRY (Keating; Mackenzie—BMI)	2:17
GEORGIA ON MY MIND (Carmichael; Gorrell—BMI)	2:31
FLYING HOME (Goodmen; Hempton—BMI)	2:17

SIDE TWO

OL' MAN RIVER (Kern; Hemmerstein II—ASCAP)	2:04
MEMORIES OF YOU (Blake; Rezaf—ASCAP)	2:33
THE PEANUT VENDOR (Simons—BMI)	3:00
LULLABY OF BIRDLAND (Sheering—BMI)	3:00
BASS IN THE HOLE (Keating—ASCAP)	4:37
TABOO (Lecuona—BMI)	2:50

Produced for records by Tony D'Amato
Recording Engineer: Arthur Lilley



TOGETHER AGAIN!

The BENNY GOODMAN Quartet

"HIS MASTER'S VOICE"

RCA VICTOR
DYNAGROOVE
RECORDING



Benny Goodman



Lionel Hampton



Gene Krupa



Teddy Wilson

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TOGETHER AGAIN! Mono LPM-2698
The Benny Goodman Quartet Stereo LSP-2698
Album produced by George Avakian



Yesterday . . .



Today . . . Goodman, Krupa, Hampton, Wilson (photo—George Avakian)



(photo—George Avakian)

Something new came into jazz when Benny Goodman organized his two small groups—the trio in 1935 and the quartet a year later. Until then, small group jazz almost invariably fell into a fairly set pattern based on the early New Orleans ensemble style, and extending only to such variations of this as Dixieland and its Chicago-bred variant which has become known as "Chicago style."

When the arrival of Benny Goodman's band heralded the Swing Era in the mid-Thirties, the big bands were in the saddle and small group jazz had practically disappeared. There is poetic justice in the fact that Goodman, whose success had done so much to obliterate the small group, should have been the one who brought small group jazz back to popularity.

Goodman's small groups, however, were a complete change from those which had preceded them. They were so different that they inspired the term "chamber jazz" as a description. Instead of the traditional front-line of instruments—cornet or trumpet, trombone, clarinet and/or tenor saxophone, backed by a rhythm section—the instrumentation of the Goodman trio and quartet seemed closer to what one might expect in a classical chamber group: clarinet, piano and drums for the trio, with vibraphone added for the quartet.

And the tunes these Goodman groups played were not what was usually expected of a small jazz group. Instead of depending on Fidgety Feet and High Society and Milenburg Joys, the Goodman trio and quartet took their cues from Goodman's big band. They played the great standards of the popular repertory, current pop hits and some of the originals that were written for the Goodman band. On a smaller scale, the trio and quartet represented the Swing Era as much as Goodman's full band did.

The impact of these two groups was so tremendous that it seems incredible that they came into being in a very offhand fashion. Both resulted from impromptu jam sessions. The seed of the trio was planted at a party given by Mildred Bailey early in 1935. Goodman and Teddy Wilson, who was playing piano in Benny Carter's band, were both there, and soon they were playing together with a cousin of Miss Bailey's helping out on drums. This was the first Goodman trio. Within a few weeks, the trio made its first official appearance on records with Gene Krupa taking over the drum chores.

The trio was heard in public for the first time on Easter Sunday, 1936, when Goodman flew Wilson from New York to Chicago to play at an afternoon concert at the Congress Hotel where the Goodman band was winding up a long and highly successful stand.

By the following summer, Wilson had become a regular part of the Goodman entourage. Two or three times each evening, the Goodman trio moved out onto the dance floor to play for a listening, non-dancing audience. The band was in Hollywood that summer, taking part in a movie called "The Big Broadcast of 1937," when John Hammond, who had been a tremendously important factor in helping to launch and staff the Goodman band, urged Benny to go to a place called the Paradise Café to hear Lionel Hampton's band. Goodman knew of Hampton as an excellent drummer in the Les Hite band with which Louis Armstrong had recorded in the early Thirties. At the Paradise, however, Goodman found that Hampton had taken up vibes and was playing so brilliantly that Goodman stayed until all the regular customers had cleared out so that he and Hampton could settle down to a private jam session. Benny promptly talked Hampton into giving up his band and joining the Goodman troupe, expanding the trio to a quartet.

The Goodman trio was a ground breaker, but it was the Goodman quartet that set the jazz world on fire. This was a group that swung with such dazzling fire and authority, a group that caressed a ballad with such a compelling flow of warmth and richness, that, all of a sudden, every big swing band had to have a subsidiary small group. This emulation produced several good groups but none of them could match the original—the Goodman quartet made up of Teddy Wilson's piano, Lionel Hampton on vibes (and sometimes hammering out two-finger piano solos), Gene Krupa on drums, and Benny's brilliant clarinet. This was the team that put small group jazz back on the map.

A quarter of a century has now passed since this historic quartet played together regularly. It was early in 1938 that Gene Krupa left Goodman to form his own successful big band, thus making the first break in the group. The next year Wilson went out at the head of his band, a promising but short-lived group. And finally, in 1940, Hampton, too, organized a big band which he still leads today. In recent years, both Krupa and Wilson have held to a small group format—Krupa with a quartet and Wilson with a trio.

The reunion of this classic jazz group brings back together four of the greatest musicians in jazz history, each of whom has played an unparalleled role in the development of jazz. And it's fascinating to find that, in this reunion, the creative spark burns as brightly in their work as it did twenty-five years ago, that their search for brilliant and exciting jazz expression is just as intense now as it was then.

SIDE 1

Seven Come Eleven (BMI 4:20)
Say It Isn't So (ASCAP 3:52)
I've Found a New Baby (ASCAP 3:36)
Somebody Loves Me (ASCAP 4:21)
Who Cares (ASCAP 3:04)

SIDE 2

Runnin' Wild (ASCAP 3:17)
I Got It Bad and That Ain't Good (ASCAP 3:46)
Dearest (ASCAP 3:30)
I'll Get By (ASCAP 4:19)
Four Once More (ASCAP 6:21)

Recorded in Webster Hall and RCA Victor's Studio A, New York City.
Recording Engineers: Ray Hall and Mickey Crofford.

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The Kingdom of Swing LPM-2247
This Is Benny Goodman LPM-1239
Benny Goodman Trio-Quartet-Quintet LPM-1226
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CL 1193

COLUMBIA
GUARANTEED HIGH FIDELITY
lp

MILESTONES..... MILES DAVIS



CL 1193

CL 1193

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MILESTONES

Dr. Jekyll
Sid's Ahead
Two Bass Hit

Milestones
Billy Boy
Straight, No Chaser

MILES DAVIS

with

Julian "Cannonball" Adderly (Courtesy of Mercury Records)

John Coltrane Red Garland

and

Paul Chambers "Philly" Joe Jones

COLUMBIA
GUARANTEED HIGH-FIDELITY
LP

Introduction by CHARLES EDWARD SMITH

If you took the years of a man's life and marked them out as milestones, making each year one unit—call it a mile or a thousand miles—you'd find that the distance between one marker and another would have little to do with the pretended mileage. Allowing m.1-minus to stand for 1926, the year of Miles Davis' birth, you'd agree that 1927, or m.1, could more easily be understood as a thousand miles than as a paltry 4,860 feet—the first year of anyone's life being a pace-setter. M.32-plus would be another significant marker since it would designate, in our unorthodox cartography, the appearance of this vigorous, richly rhythmic album — a pace-setter, a milestone in jazz.

Though it may already be familiar territory to you, let's check a few of the markers: M.13—Father—at suggestion of dental patient of his who was also local music instructor—gave Miles a trumpet. (This teacher not only helped Miles to learn technique but talked to him about the blowing styles of Bobby Hackett and Hal Baker.) Between m.13 and m.16—when Miles was playing with a local group, The Blue Devils—Miles heard and "sat in" with Charlie (Bird) Parker, the altoist who began his career with Jay McShann. M.18—"Sat in" with Dizzy Gillespie and Bird. (Dizzy walked up to him, said, "Kid, do you have a union card?" Miles said he did and was invited to play. He did his best but "couldn't read a thing from listening to Diz and Bird.")

M.19—To New York, too late for the first bopbash at Minton's but just in time for the new sounds on 52nd Street. (In New York to study at Juilliard, he spent his first month's allowance looking for Charlie Parker. When he found him, he tagged along to the Street of the Changing Chords. Bird kept after him to wail outside the woodshed. "Don't be afraid," Bird said, "Go ahead and play.") M.21—On tour with Eckstine. M.22—Led own groups at Royal Roost. M.22-plus—Miles and fellow climatologists inaugurate the cool season. M.23—At Paris Jazz Festival. M.29—Organizes group on a permanent basis. M.31—Records orchestral arrangements by Gil Evans, the man who encouraged him to write music. ("Miles Ahead," CL 1041, was also his second Columbia album within a year to be given a 5-star rating by *Down Beat*.) M.32—With the addition of Julian "Cannonball" Adderly, one of today's great stylists on alto, the quintet became a sextet.

A good way to describe the Miles Davis Sextet might be to begin with the rhythm section, one of the most formidable in jazz today. Only a very few compare with it, either in solid swinging jazz or in that sort of suspended, subtly stated swing in which cross rhythms and sparsely emphasized beats prevail. The latter quality dominates a great deal of Jackie McClean's *Dr. Jekyll;* this is played fast, in a clipped accent, in a tonal approach and tempo that, like fat green olives, will grow on you. Another example of the clipped accent sometimes called "cool" is *Two Bass Hit*, a John Lewis composition. And there is a solid swing in the strong dance tempo of *Milestones*—one of the great jazz performances of 1958—in which one is struck by the extraordinary effects achieved by "Philly" Joe Jones—effects that could only be realized with deliberate control, yet that never sound studied.

Paul Chambers was named Paul Laurence Dunbar Chambers, Jr., presumably in honor of both his father and the well-known 19th century poet. This seems not inappropriate, particularly as one listens to the "deep song" of his bowed bass on *Dr. Jekyll*. A rare beauty of tone is combined, in his playing, with an extraordinary technical gift and, underlying it, such a strong sense of swing that he could carry the rhythm all by himself, if that were necessary. It isn't, of course—in this group no single man has to carry the burden, though each is more than capable. In fact, the coordination of rhythm instruments is constantly exciting, as on *Sid's Ahead* where—after some choicely plucked bass by Paul—there is a thrilling exercise in rhythmic tension, with a relaxed feel to it. On *Billy Boy*, Paul plays as amusing a bowed bass as has been heard since Slam Stewart flat-foot-floogied up the best-seller charts—that was all of a couple of decades ago, just about the time that P.L.D.C., Jr. left the high-chair under his own steam.

Oran "Hot Lips" Page who, with his brother Walter, sparked the historically memorable "Blue Devils"—possibly inspiring the name for the group Miles joined in East St. Louis a decade later—is credited with having "discovered" William "Red" Garland while playing in Dallas, Texas, where both men were born. There are many good examples of his piano in this set, beginning with *Dr. Jekyll*, and excellent supporting piano throughout. There is full-bodied, two-fisted, strongly-chorded solo work on *Straight, No Chaser*, and on *Billy Boy*—a roisterous, rhythmic romp—while the right hand supplies substantially a full solo on its own, the left provides a Greek chorus of chords.

Of the two saxophones, tenor-man John Coltrane—born in North Carolina the same year Miles was born in Illinois—once played alto. Altoist Adderly, although an admirer of Charlie Parker, was first influenced by tenor players, including Coleman Hawkins and Prez. Both men have each range on their instruments that at times one has to listen closely to know who's playing what. On *Dr. Jekyll* the breathless Julian is an ancient mariner on fast alto and on *Sid's Ahead*, John's tenor breathes petals like plumes. Both contribute admirably to the superb job on *Milestones*—Coltrane in that surging style of his, with great definition. And on *Two Bass Hit* the sense of the *break* is in Cannonball's *attack* as he expounds the "guts and legato" style, to which he has made a few noteworthy additions. (As for the latter, observe how he handles clusters of notes on *Straight, No Chaser*.)

Like Hackett and Baker—whom Miles' teacher heard on the Mississippi boats—Miles has developed an unusual beauty of tone that gives warmth even to his most restrained, understated choruses. His playing has never lacked emotion but the emotion has usually been contained—he doesn't slap emotions at the listener—and, like J. J. Johnson, he is a "complete chorus" improvisor and is unusually objective in his playing. On open or muted horn his style has gradually gained in strength and outward vigor. Indeed, listening to the muted chorus on *Milestones*, the word *cool* no longer seems appropriate to it, if it ever was. The melody emerges with sureness, with clarity, or yet like sound coming softly through lustred velvet or pouring richly through shot silk.

When Miles "sat in" with Billy Eckstine in St. Louis he had, one gathers from Billy's account, blowing and growing pains, even though he knew the book. Later, after a spell at Juilliard—not of sufficient duration to count for much—and work with various groups in the East, he joined Eckstine for a short period, taking over the same book, the solo book, that was originally Dizzy's.

By the mid-Forties it was becoming apparent—at least to Miles and to some of his associates—that he was to take a direction completely his own. He'd listen to Bird and others and—wanting not to ape but to learn—would write down chords on matchbook covers. "Next day," he recalled (in an interview taped for Columbia) "I'd play those chords all day in the practice room at Juilliard, instead of going to classes."

Miles Davis got some of his most valuable small group experience during the slowly began to take shape. His early associations, his innate artistic sense, and his friendship with Bird, impelled him to con-1940s the period during which his style centrate on a clean and musically articulate style, agile but not forced and never forceful for its own sake. The meeting with Gil Evans must have been important to him since he gives it special emphasis—no doubt the actual experience of writing showed him how intimately composition and performance could be fused. His own compositions, as well as his arrangements for this set, seem to point that way. There is further confirmation in his statement that, "There's a certain feeling you get from playing that you can't get from composing. And when you play, it's like a composition anyway."

Sid's Ahead is Miles' opus to an old operator (not in years but experience). In it—opening on a repeated note fed him by saxophone—he displays the lovely tone of his open horn in an incantation to the midnight sounds when disc jockey Symphony Sid (Sid Torin)—on a New York station—plays jazz and spiels commercials like a hip carnival barker. On *Dr. Jekyll* and *Two Bass Hit* there is some riding ensemble and strong terse horn above the rhythm. *Milestones*, the other Miles Davis original in this set, will be enjoyed in its entirety—as will other of the arrangements—but it will also stand out because it includes one of the most beautiful jobs on muted horn since Leon "Bix" Beiderbecke, with a cornet and a piece of old felt, shook up the whole Whiteman band on *Sweet Sue* (CL 846). Miles has an ear for a pop tune (*Billy Boy*) and for a dance rhythm to rich chords (*Straight, No Chaser*). The former is unabashed fun, from the solo passages of Red's authentic Red Garland style piano to the point where "Philly" Joe Jones, with exuberant blockbusters and sundry side arms, completes the composition. *Straight, No Chaser* is one of those Thelonious Monk melodies in the playing of which the listener is aware of the harmonies solidly behind each instrumental voice. Miles' solo statement—in the singing tonality of his open horn—has a rare nobility.

Writing of Miles Davis in *The New Yorker*, Whitney Balliett observed, "His playing sounds predominantly sweet and restrained, yet it conceals, much of the time, the basic hotness of men like Louis Armstrong and Roy Eldridge." It is consistent with the development of Miles Davis that this "basic hotness" emerges more and more into the open. But what makes it one of the outstanding voices in jazz today is this: the demand of his art—when his blowing is at its best—is a more powerful force than the compelling emotion that feeds it.

Acknowledgements: *Encyclopedia of Jazz Yearbook* (Horizon); *Hear Me Talkin' to Ya* (Rinehart); *Down Beat*.

Mr. Smith is co-editor of Jazzmen *(Harcourt) and a contributor to* The Jazz Makers *(Rinehart).*

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The Benny Goodman Story

Vol. 1

LET'S DANCE
DOWN SOUTH CAMP MEETIN'
KING PORTER STOMP
IT'S BEEN SO LONG
ROLL 'EM
BUGLE CALL RAG
DON'T BE THAT WAY
YOU TURNED THE TABLES ON ME
GOODY GOODY
SLIPPED DISC
STOMPIN' AT THE SAVOY
ONE O'CLOCK JUMP







Universal-International presents

The Benny Goodman Story

COLOR BY TECHNICOLOR

starring STEVE ALLEN ★ DONNA REED

with GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON · EDWARD "KID" ORY

and GUEST STARS HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the Clarinet of BENNY GOODMAN!

Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

DL 8252
LONG PLAY 33⅓ RPM

a New World of Sound... DECCA® Records

SELECTIONS INCLUDE:

Side One

1. LET'S DANCE — Gregory Stone-Joseph Bonime-Fonny May Baldridge
2. DOWN SOUTH CAMP MEETIN' — Irving Mills-Fletcher Henderson
3. KING PORTER STOMP — Ferd "Jelly Roll" Morton
4. IT'S BEEN SO LONG — Harold Adamson-Jimmy McHugh
5. ROLL 'EM — Mary Lou Williams
6. BUGLE CALL RAG — Elmer Schoebel-Billy Meyers-Jack Pettis

Side Two

1. DON'T BE THAT WAY — Benny Goodman-Edgar Sampson-Mitchell Parish
2. YOU TURNED THE TABLES ON ME — Louis Alter-Sidney D. Mitchell
   Vocal Martha Tilton
3. GOODY GOODY — Johnny Mercer-Matt Malneck
4. SLIPPED DISC — Benny Goodman
   Benny Goodman Octet
5. STOMPIN' AT THE SAVOY — Benny Goodman-Chick Webb-Edgar Sampson
6. ONE O'CLOCK JUMP — Count Basie



"THE BENNY GOODMAN STORY"

Music Recorded for the Sound Track of the Universal-International Motion Picture

"THE BENNY GOODMAN STORY"

BENNY GOODMAN *and his Orchestra*

FOX TROTS

ST

VOL. 1

"Don't be that way!"—that's what they always told Benny Goodman. Even as a youngster he had a dream in the back of his mind, a dream about a way of playing, a style of his own, an idiom which differed from the conventional manner of the period. Even in knee-pants, his way of handling the clarinet was different.

It was while playing with the Murph Podolsky band that, still in his teens, Benny heard Kid Ory, the great Negro Dixieland jazz king. It gave him a clearer idea of what he wanted to do and brought his dream a little closer to fulfillment. But it was a long time before the dream became reality. Benny had to suffer many disappointments, undergo many trials, and work at many dull musical chores before he could be himself. He loved only the best. He was equally devoted to the classics—he had a genuine passion for Mozart—and to jazz, but nothing in between.

Meanwhile, Benny was learning all there was to know about dance music, sweet and hot. Even while playing with Ben Pollack's band and with the Kel Murray Orchestra, he grew tired of stock dance arrangements . . . Suddenly things began to move. Benny forms his own band, gets a Saturday night coast-to-coast radio program, loses his sponsor, takes his band on the road, and has a tough time of it all around. Some of the ballrooms are concerned that Benny's band features both white and Negro musicians; some of them want him to play shorter numbers; others want the conventional arrangements rather than Benny's very special jazz.

Suddenly at the Palomar in Los Angeles, on August 21, 1935, Benny Goodman's style of music is acclaimed by a howling audience. Dancers stop dancing to gather around the bandstand—the applause is deafening—swing is born. Benny brings his band into New York for a date at the Paramount Theatre. Worried about the engagement—for New York has previously been a jinx town for him—he arrives at the theatre for what he expects to be a dull ten-o'clock-in-the-morning show. Instead he finds the theatre packed to the rafters with young fans. After the opening number they leap in their seats, swing in the aisles, and make Benny a national favorite. Carnegie Hall is next—and there, at the age of twenty-eight, Benny gives a jazz concert, featuring guest artists which is a fabulous success.

Running through this life story is a romance, a love story which culminates in Benny's marriage to a wealthy socialite, Alice Hammond, played in the picture by Donna Reed. But it is the music which gives the film its chief excitement. Steve Allen takes the part of Benny Goodman, but it is Benny himself who plays the "title role" on the music sound-track, performing the famous hits of the past. Many great jazz stars are heard with Goodman; the players sitting in at various times during the recording sessions add up to a list of jazzdom's nobility. All the music was newly recorded under the supervision of Joseph Gershenson, with the improvised solos left to the artistry of each instrumentalist.

Here is Universal-International's answer to its own phenomenal success, "The Glenn Miller Story." The "Benny Goodman Story" marks another milestone in motion picture history. It not only vividly recreates the music of the thirties, but makes the past add new color to the present.

Notes by Louis Untermeyer

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The Benny Goodman Story
TECHNICOLOR
— STEVE ALLEN ★ DONNA REED ★
GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON · EDWARD "KID" ORY
and guest stars HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN
and the Clarinet of BENNY GOODMAN!
Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

PERSONNEL

Benny Goodman, *Clarinet*
Alan Reuss, *Guitar*
Teddy Wilson, *Piano*
Gene Krupa, *Drums*
George Duvivier, *Bass*
Blake Reynolds, *Alto Sax*
Hymie Shertzer, *Alto Sax*
Babe Russin, *Tenor Sax*
Stan Getz, *Tenor Sax*
John Best, *Trumpet*
Conrad Gozzo, *Trumpet*
Chris Griffin, *Trumpet*
Irving Goodman, *Trumpet*
Murray McEachern, *Trombone*
Urbie Green, *Trombone*
Jimmy Priddy, *Trombone*

"SLIPPED DISK" *Jam Session*

Benny Goodman, *Clarinet*
Urbie Green, *Trombone*
Teddy Wilson, *Piano*
Gene Krupa, *Drums*
George Duvivier, *Bass*
Stan Getz, *Tenor Sax*
Alan Reuss, *Guitar*

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Printed in U S A.

T 1812

Sounds Of The Great Bands Vol. 6

THEMES OF THE GREAT BANDS

Capitol RECORDS

HIGH FIDELITY

GLEN GRAY AND THE CASA LOMA ORCHESTRA

MOONLIGHT SERENADE ..... GLENN MILLER	I CAN'T GET STARTED .. BUNNY BERIGAN
NIGHTMARE ..... ARTIE SHAW	REDSKIN RHUMBA .... CHARLIE BARNET
I'M GETTIN' SENTIMENTAL OVER YOU ... TOMMY DORSEY	LEAP FROG ..... LES BROWN
LET'S DANCE ..... BENNY GOODMAN	BLUE FLAME ..... WOODY HERMAN
CIRIBIRIBIN ..... HARRY JAMES	TUXEDO JUNCTION .... ERSKINE HAWKINS
ARTISTRY IN RHYTHM ..... STAN KENTON	QUAKER CITY JAZZ ..... JAN SAVITT

℗ CAPITOL RECORDS, INC.

Few moments are so dramatic...so exciting as when the truly great band plays its opening theme. And here is one of the great bands blazing away with new excitement as they present authentic re-creations of famous big-band themes in today's finest sound...

(T/SAM)
T 1812
HIGH FIDELITY RECORDING
ALSO AVAILABLE IN STEREO

GLEN GRAY and the CASA LOMA ORCHESTRA

play

(Sounds of the Great Bands—Vol. 6)

THEMES OF THE GREAT BANDS

GLEN GRAY and the Casa Loma Orchestra —play— *themes of these famous bands*

side one:

LET'S DANCE . . . . . BENNY GOODMAN
(solos: Skeets Herfurt, clorinet; Abe Most, alto)

I'M GETTIN' SENTIMENTAL OVER YOU . . . . . TOMMY DORSEY
(Joe Howord, trombone solo)

REDSKIN RHUMBA . . . . . CHARLIE BARNET
(solos: Skeets Herfurt, alto; Manny Klein, trumpet)

MOONLIGHT SERENADE . . . . . GLENN MILLER
(Skeets Herfurt, clorinet solo)

LEAP FROG . . . . . LES BROWN
(Justin Gordon, tenor solo)

I CAN'T GET STARTED . . . . . BUNNY BERIGAN
(Shorty Sherock, trumpet solo)

side two:

NIGHTMARE . . . . . ARTIE SHAW
(Abe Most, clorinet solo)

CIRIBIRIBIN . . . . . HARRY JAMES
(Joe Groves, trumpet solo)

BLUE FLAME . . . . . WOODY HERMAN
(solos: Abe Most, clorinet; Milt Bernhort, trombone; Jock Morsholl, guitor)

QUAKER CITY JAZZ . . . . . JAN SAVITT
(solos: Eddie Kusby, trombone; Skeets Herfurt, olto; Abe Most, clorinet)

TUXEDO JUNCTION . . . . . ERSKINE HAWKINS
(solos: Skeets Herfurt, olto; Shorty Sherock, trumpet; Abe Most, clorinet)

ARTISTRY IN RHYTHM . . . . . STAN KENTON
(Roy Shermon, piono solo)

Produced by DAVE CAVANAUGH and TOM MORGAN

THIS MONOPHONIC MICROGROOVE RECORDING IS PLAYABLE ON MONOPHONIC AND STEREO PHONOGRAPHS. IT CANNOT BECOME OBSOLETE. IT WILL CONTINUE TO BE A SOURCE OF OUTSTANDING HIGH FIDELITY REPRODUCTION, PROVIDING THE FINEST MONOPHONIC PERFORMANCE FROM ANY PHONOGRAPH.

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A special extra for you with the purchase of this album!
GLEN GRAY and the Casa Loma Orchestra play 10 more theme-song re-creations
in the authentic styles of some of the greatest swing bands of all time.

FREE (WITH ALBUM NO. 1812)

THE

THEMES OF THE GREAT BANDS

SPECIAL BONUS ALBUM!

FREE (WITH ALBUM No. 1812)

GLEN GRAY and the Casa Loma Orchestra —play— themes of these famous bands

side one:

SMOKE RINGS . . . . . GLEN GRAY and the Casa Loma Orchestra
(Murroy McEochern, trombone; Gus Bivono, clorinet solo)

STAR BURST . . . . . GENE KRUPA
(Nick Fotaol, drums; Pete Condoli, trumpet salo)

UPTOWN BLUES . . . . . JIMMY LUNCEFORD
(solos: Skeets Herfurt, alto; Shorty Sherock, trumpet)

TAKE THE "A" TRAIN . . . . . DUKE ELLINGTON

STAR DREAMS . . . . . CHARLIE SPIVAK
(Shorty Sherock, trumpet solo)

side two:

THE ELKS' PARADE . . . . . BOBBY SHERWOOD
(solos: Skeets Herfurt, olto; Gus Bivono, clorinet; Bobe Russin, tenor; Monnie Klein, trumpet)

CONTRASTS . . . . . JIMMY DORSEY
(Skeets Herfurt, olto solo)

ONE O'CLOCK JUMP . . . . . COUNT BASIE
(solos: Roy Shermon, piono; Plos Johnson, tenor; Joe Howard, trombone; Mannie Klein, trumpet; Mike Rubin, boss)

SNOWFALL . . . . . CLAUDE THORNHILL
(Roy Shermon, piono solo)

FLYING HOME . . . . . LIONEL HAMPTON
(solos: Emil Richords, vibes; Plos Johnson, tenor; Pete Condoli, trumpet)

On Stereo version only, Smoke Rings is recorded in Capitol's DUOPHONIC Sound.

See reverse side of this sleeve for more "Sounds of the Great Bands" albums—plus others by Glen Gray and the Casa Loma Orchestra

THE GREATEST BIG BANDS OF ALL TIME SWING AGAIN ON CAPITOL!

Capitol RECORDS

...in these famous re-creations by

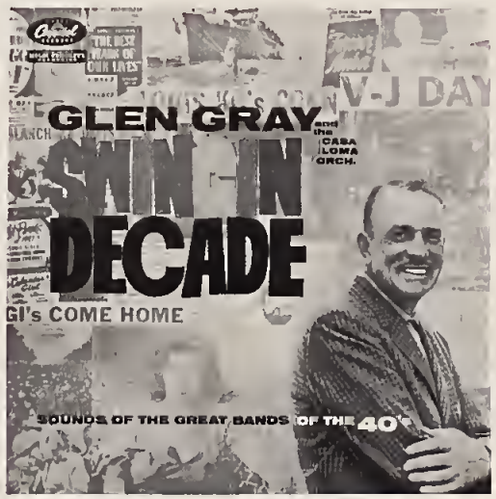
GLEN GRAY and the CASA LOMA ORCHESTRA



VOL. 1 SOUNDS OF THE GREAT BANDS (S)W 1022 • Artie Shaw's *Begin the Beguine*, Tommy Dorsey's *Song of India*, Miller's *String of Pearls*, Woody Herman's *Woodchopper's Ball*, Krupa's *Symphony in Riffs*, Jimmy Dorsey's *Contrasts*, Ellington's *Take the "A" Train*, Randy Brooks' *Tenderly*, Claude Thornhill's *Snowfall*, Hampton's *Flying Home*, Jan Savitt's *720 in the Books*, Bobby Sherwood's *Elk's Parade*



VOL. 2 SOUNDS OF THE GREAT BANDS (S)T 1067 • Count Basie's *Jumpin' at the Woodside*, Bob Crosby's *South Rampart Street Parade*, Andy Kirk's *Moten Swing*, Glen Miller's *In the Mood*, Tommy Dorsey's *Boogie Woogie*, Erskine Hawkins' *Tippin' In*, Woody Herman's *Blues on Parade*, Larry Clinton's *Stady in Brown*, Ray Scott's *Huckleberry Duck*, Savitt's *El Rancho Grande*, Berigan's *The Prisoner's Song*



VOL. 3 SWINGIN' DECADE (S)T 1289 • Ellington's *Jack the Bear*, Woody Herman's *Apple Honey*, Benny Goodman's *Mission to Moscow*, Benny Carter's *Malibu*, Lionel Hampton's *Midnight Sun*, Tommy Dorsey's *Opus No. 1*, Ray Noble's *Harlem Noctarne*, Gray's *Blues Rhapsody*, Bobby Sherwood's *Sherwood Forest*, J. Dorsey's *Oh, What a Beautiful Mornin'*, Heath's *The Champ*, Kenton's *Internuission Riff*



VOL. 4 PLEASE MR. GRAY (S)T 1506 • By request: Artie Shaw's *Back Bay Shuffle*, Goodman's *King Porter Stomp*, Jimmy Dorsey's *John Silver*, Krupa's *Starburst*, Bob Crosby's *Little Rock Getaway*, Billy Butterfield's *Afternoon in August*, Basie's *Topsy*, Savitt's *When Buddha Smiles*, Ellington's *V. I. P. Boogie*, Heywood's *Begin the Beguine*, B. Hackett's *Embraceable You*, The Commander's *Swanee Boogie*



VOL. 5 THEY ALL SWUNG THE BLUES (S)T 1739 • Goodman's *Bugle Call Rag*, Andy Kirk's *Floyd's Gaitar Blues*, Bob Crosby's *Dippermouth Blues*, Lunceford's *Uptown Blues*, Tommy Dorsey's *Well, Git It!*, Ellington's *C-Jam Blues*, Glen Gray's *New No Name Jive*, Harry James' *Tango Blues*, Basie's *Swingin' the Blues*, Morrow's *Night Train*, Herman's *Blowin' Up a Storm*, Miller's *Farewell Blues*



SHALL WE SWING? (S)T 1615 • *Hungarian Dance Number 5, Paderewski Minuet, Finale – Mozart G Minor Symphony, Humoresque, Poet and Peasant, Melody in F, Symphony in D Minor, Minuet in G, Dance of the Hours*



SOUNDS OF THE GREAT CASA LOMA BAND* (D)T 1588 • *No Name Jive, Memories of You, White Jazz, Sunrise Serenade, Maniac's Ball, Casa Loma Stomp, Sleepy Time Gal, Dance of The Lame Duck, For You, Black Jazz, Smoke Rings*

(S) indicates stereo.

*Recorded in Capitol's DUOPHONIC Sound.

PRINTED IN U.S.A.

JUKEBOX SATURDAY NIGHT • MOONLIGHT BECOMES YOU • THE MAN IN THE MOON
MOON LOVE • THAT OLD BLACK MAGIC • THE CHESTNUT TREE • SO MANY TIMES
HUMPTY DUMPTY HEART • APRIL PLAYED THE FIDDLE • THE COWBOY SERENADE

RCA CAMDEN
A PRODUCT OF RADIO CORPORATION OF AMERICA

the great Glenn Miller

and his orchestra



CAL-751

A FANTASTIC 'BUY'!
the original glenn miller orchestra

Album Includes Collector's Items Available Nowhere Else!

Original Glenn Miller recordings are among the jewels of pop music. Of these recordings there is a very special category treasured by collectors as pearls of great price. These are the Glenn Miller records originally issued on RCA Victor's legendary "Bluebird" label. Many a pop fan has had the experience of playing a version of a particular tune for a collector friend only to have the friend say, "Ah yes, very nice, but someday I'll play you the original Bluebird recording of that tune which I have at home in the original 78 rpm."

Here, re-issued for the first time, to the hosannas of collectors, plain pop fans and all those who treasure memories of the years circa World War II is an ample bonus of original Bluebird "sides" plus three of the Glenn Miller Orchestra's biggest hits—the latter recorded in a single memorable studio session on July 15, 1942.

Thanks also to the witchcraft of RCA Victor's audio engineers, the sound of these great recordings has been amazingly updated.

Also in this album you can hear most of the fabled stable of Miller vocalists: Ray Eberle, Tex Beneke, Marion Hutton (Betty's sister), Skip Nelson and the cream-smooth and clever Modernaires quartet.

From the July 15, 1942 session: *Jukebox Saturday Night* featuring Marion Hutton and The Modernaires with a tongue-in-cheek chorus imitating the Ink Spots; *That Old Black Magic*, the first big hit record of the tune written by Harold Arlen and Johnny Mercer for the now forgotten movie, "Star Spangled Rhythm," with vocal by Skip Nelson and The Modernaires; *Moonlight Becomes You*, the beautiful Burke and Van Heusen song from the 1942 Bing Crosby movie, "The Road to Morocco," also with vocal by Skip Nelson and The Modernaires.

From the Bluebird sides: *Moon Love* was adapted from Tchaikovsky's Fifth Symphony (this is the first and the hit recording); vocal by Ray Eberle.

The Chestnut Tree, the Glenn Miller treatment of the original Hal Kemp novelty based on the Longfellow poem (". . . under the spreading chestnut tree . . . "); vocal by Marion Hutton.

So Many Times, the Jimmy Dorsey composition which was a big pre-war hit; sung here by Ray Eberle.

Humpty Dumpty Heart, a Burke and Van Heusen song written for the 1941 movie "Playmates"; vocal by Ray Eberle.

The Man in the Moon, written by one of the great Glenn Miller arrangers, Jerry Gray; vocal by Ray Eberle.

April Played the Fiddle, written by Burke and Monaco for the Bing Crosby 1940 movie, "If I Had My Way"; vocal by Ray Eberle.

The Cowboy Serenade, a straight Tin Pan Alley opus here rendered in typical Ray Eberle fashion.

SIDE 1		SIDE 2	
Jukebox Saturday Night	(ASCAP 3:04)	**Moonlight Becomes You**	(ASCAP 3:17)
Moon Love	(ASCAP 2:51)	**The Man in the Moon**	(ASCAP 3:21)
Humpty Dumpty Heart	(ASCAP 3:17)	**The Chestnut Tree**	(ASCAP 3:17)
April Played the Fiddle	(ASCAP 2:56)	**So Many Times**	(ASCAP 2:58)
That Old Black Magic	(ASCAP 3:02)	**The Cowboy Serenade**	(BMI 2:58)

A&R Coordinator: Ethel Gabriel

Other RCA Camden albums you will enjoy:

The One and Only Tommy Dorsey *and His Orchestra* CAL-650
The Great Artie Shaw *and His Orchestra* CAL-465

IMPORTANT! RCA Camden's monophonic records can be played on stereophonic phonographs. RCA Camden's electronically reprocessed records with two-channel stereophonic characteristics (Stereo/Electronically Reprocessed) must be played on phonographs equipped for stereophonic reproduction.

RCA CAMDEN

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FOX 1001

MILLION SELLER ★ HITS ★

ORIGINAL PERFORMANCES

Released by specral arrangement with RCA Victor and the Glenn Miller Estate

LIMITED EDITION

20TH FOX

ALL YOU HEAR IS BEAUTY ★

IN THE MOOD ■ CHATTANOOGA CHOO-CHOO ■ I'VE GOT A GAL IN KALAMAZOO
BUGLE CALL RAG ■ SERENADE IN BLUE ■ IT HAPPENED IN SUN VALLEY
AMERICAN PATROL ■ I KNOW WHY AND SO DO YOU ■ MOONLIGHT SERENADE

$1.98

GLENN MILLER AND HIS ORCHESTRA

THE GOLDEN HITS FROM HIS ORIGINAL SOUND TRACKS.



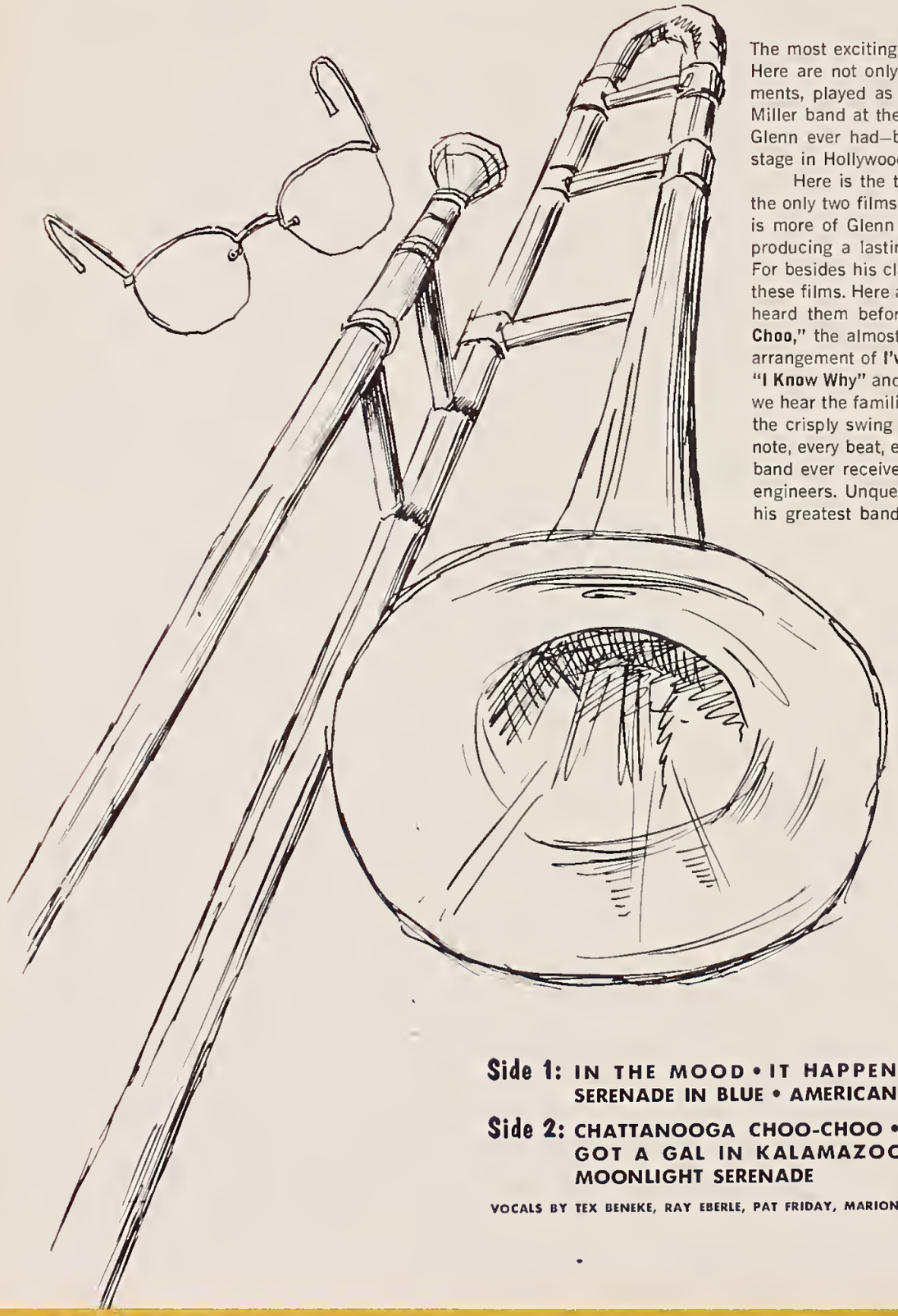
Pictured here are the men who comprise what has become recognized as perhaps the greatest band of all time — the incomparable Glenn Miller Orchestra of the years 1941 and 1942. This was the Glenn Miller Band that 20th Century-Fox brought to its Hollywood studios to make some of the most memorable soundtracks ever created by an orchestra. The sound, the style, the tempo these 22 men created under the inspiration and leadership of Glenn Miller is now legendary. Several of the Miller side-men from this aggregation went on to become names in their own right, such as Ray Anthony, Tex Beneke, Hal McIntyre and Billy May. This is the band that 20th-Fox brings to you on the recordings contained herein. And what finer accolade is there than the one the world has bestowed on these men and their famed leader — that the music they made is ageless.

FOX 1001

20TH CENTURY FOX — ALL YOU HEAR IS BEAUTY ✸
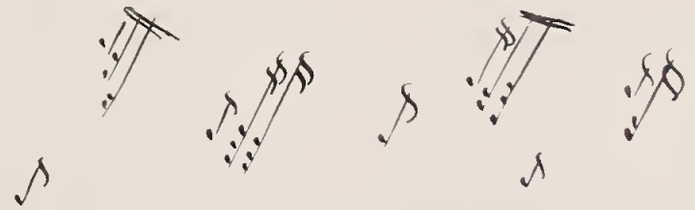
This recording is designed for the phonograph of today or tomorrow. It guarantees the finest reproduction on your present machine or on any stereophonic instrument or equipment you may own in the future.

THE GREATEST POPULAR BAND AMERICA HAS EVER PRODUCED—IN THE HIGHEST QUALITY RECORDINGS IT EVER MADE. THESE ARE GLENN MILLER'S GREATEST RECORDINGS...THIS WAS HIS GREATEST BAND—GLENN MILLER'S ORIGINAL FILM SOUNDTRACKS



The most exciting chapter in the greatest legend in American music unfolds in this album. Here are not only Glenn Miller's biggest production numbers and his greatest arrangements, played as you have never heard them before but here is also the brilliant Glenn Miller band at the very peak of perfection and studded with the greatest group of sidemen Glenn ever had—brilliantly recorded on tape at 20th Century-Fox's famous studio soundstage in Hollywood.

Here is the thrilling sound of the Miller band as it flowed warmly from the screen in the only two films he ever made, **"Orchestra Wives"** and **"Sun Valley Serenade."** And there is more of Glenn Miller to be found in these soundtracks, more evidence of his skill in producing a lasting type of popular music, than in any other program that he prepared. For besides his classic swinging instrumentals there are tunes that shot to immortality in these films. Here are some of the greatest Glenn Miller favorites—played as you have never heard them before. There is the tremendous production number on **"Chattanooga Choo-Choo,"** the almost legendary swing instrumental, **"American Patrol,"** and Glenn's greatest arrangement of **I've Got a Gal in Kalamazoo."** There are the soft and lovely Miller ballads, **"I Know Why"** and **"Moonlight Serenade."** And scattered through the music from both films, we hear the familiar down-home vocalizing of Tex Beneke, Ray Eberle's smooth charm, and the crisply swing teamwork of the Modernaires. This is the legendary Glenn Miller. Every note, every beat, every sound, studio-recorded under the finest sound recording the Miller band ever received—the polished work of Hollywood's most skilled and advanced sound engineers. Unquestionably, these are Glenn Miller's greatest recordings...And this was his greatest band.



THE HOLLYWOOD SOUND STORY

In the years since Glenn Miller broke up his band in 1942 to go into the Service, recorded sound has made some of its greatest advances and each passing year produces further refinements in the recording art. Today, recordings made in the 'Forties are apt to sound lack-lustre, so accustomed have our ears become to the wide-ranging fidelity of today's sound. But back then when the recording of phonograph disks was still, by today's standards, relatively primitive, the sound engineers of Hollywood were already far ahead of their colleagues in the phonograph studios. They were reproducing music on tape for film sound-tracks with a life-like faithfulness that could rarely be matched on a record.

In ORCHESTRA WIVES and SUN VALLEY SERENADE, Glenn Miller's band received the benefits of this advanced recording. And now, in this album, you too share in its benefits for it enables you to hear the greatest popular band America has ever produced in the highest quality recordings it ever made.

Side 1: IN THE MOOD • IT HAPPENED IN SUN VALLEY
SERENADE IN BLUE • AMERICAN PATROL

Side 2: CHATTANOOGA CHOO-CHOO • I KNOW WHY • I'VE GOT A GAL IN KALAMAZOO • BUGLE CALL RAG
MOONLIGHT SERENADE

VOCALS BY TEX BENEKE, RAY EBERLE, PAT FRIDAY, MARION HUTTON AND THE MODERNAIRES

Printed in U S A

CONNTRAD JAZZ
STEREO

Jazz of the Connecticut Traditional Jazz Club

20

20

A dbx® Noise Reduction Recording.
[dbx® is a trademark of dbx, Inc.]

CTJC — SLP — 20 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



PARKE FRANKENFIELD AND HIS DIXIELAND ALL-STARS

Little did we guess when Bill Bissonette of Jazz Crusade suggested he produce a ConnTrad LP that it would be the first of twenty. Gone are the early days when a single microphone and a portable deck taped the music. Banks of equipment, ranks of microphones, 15 inch tape "Dolby"® and dbx® have arrived, providing steady advances in the technical quality of our records. ConnTrad members have heard live music by the famous, the not so famous, the up and coming, and sometimes the obscure. The ConnTrad record series has sent the best of this music around the country and around the world.

ConnTrad again thanks the nearly one thousand musicians who, through their generosity, have made its twenty records possible.

The Connecticut Traditional Jazz Club is a non-profit, tax-exempt educational/cultural society governed by a volunteer Board of Directors elected by the membership which includes jazz enthusiasts throughout the world. Membership information and club records may be obtained by writing the address below.

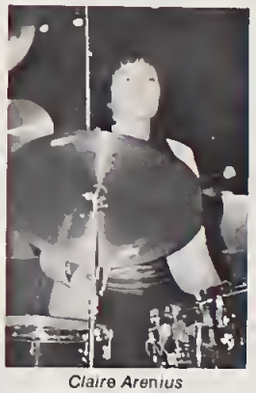
THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
ATTN: PETE CAMPBELL
P. O. BOX 370
WOODBURY, CT 06798 USA



Warren Vaché, Sr



WARREN VACHÉ, SR. AND HIS SYNCOPATIN' SIX



Claire Arenius
THE WILD TURKEY JAZZ BAND



DAVE WHITNEY AND HIS JAZZ BAND



THE SCOTTISH JAZZ ADVOCATES



Jack Mayhew
THE WILD TURKEY JAZZ BAND

SIDE ONE:

YOU MADE ME LOVE YOU (3:40)

ORIENTAL STRUT (4:15)

YANKEE RHYTHM KINGS
Bob Connors - Ldr., Tb.; Blair Bettencourt - Cl., Jimmy Mezzy - Bjo.; Jeff Hughes - Cnt.; Don Bennett - Pno.
Hartford, Connecticut 11/13/83

BLUE, TURNING GREY OVER YOU (4:15)

WARREN VACHÉ, SR. AND HIS SYNCOPATIN' SIX
Warren Vaché - Ldr., Bass; Lou Carter - Pno., Nick Sassone - Reeds, Gordon "Chris" Griffin - Tpt.; Ben Long - Tb.
Norwalk, Connecticut 1/29/84

I'LL ALWAYS BE IN LOVE WITH YOU (3:50)

THE ALBATROSS (4:04)

DAVE WHITNEY AND HIS JAZZ BAND
Dave Whitney - Ldr., Tpt., Art Bartol - Reeds, Violin; Roy D'Innocenzo - Gtr.; Chuck Laira - Dms.; Ken Steiver - Bass.
Meriden, Connecticut 3/3/84

SIDE TWO:

OSTRICH WALK (3:06)

DROP ME OFF IN HARLEM (2:32)

THE SCOTTISH JAZZ ADVOCATES
Mike Hart - Ldr., Bjo., Gtr., Hamish McGregor - Reeds, Andrew Leuder - Tpt., John McGuff - Tb., Tom Finlay - Pno.; Ron Rae - Bass, John McGlyn - Dms.
Stamford, Connecticut 6/2/84

ONCE IN A WHILE (4:14)

CREOLE LOVE CALL (5:28)

THE WILD TURKEY JAZZ BAND
Dave Pinardi - Ldr., Tpt., Jack Mayhew - Cl.; Jim Fryer - Tb.; Tom McClung - Pno.; Whitney Kronin - Bass; Claire Arenius - Dms.; Jamie Bryce - Bjo.
North Haven, Connecticut 9/24/83

MARCH OF THE BOBCATS (5:17)

PARKE FRANKENFIELD AND HIS DIXIELAND ALL-STARS
Parke Frankenfield - Ldr., Tb., Tpt., Sop. Sax, Bobby "Lips" Levine -Reeds, Paul Hubbell - Reeds, Frank Burd - Tpt., Jett Lutz - Dms., Arlen Dietenderfer - Bass, Ed Metz - Pno.
Stamford, Connecticut 4/8/84

RECORDING ENGINEER: Glenn Allen / MASTERING: CBS Studios / LAYOUT, PRINTING: Lithoprint, Inc. / PHOTOGRAPHS: Andrew Whittenborn, Donald T. Sanders
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CONNTRAD CTS-19

CONNTRAD JAZZ

STEREO

Jazz of the Connecticut Traditional Jazz Club

19

19

A dbx® Noise Reduction Recording
(dbx is a trademark of dbx, Inc.)

CTJC-SLP-19 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



THE GALVANIZED JAZZ BAND

The 1984 season will be ConnTrad's twentieth which event prompts one to reflect on the other nineteen. Time has brought its changes. We began with a dirth of traditional jazz bands and virtually none performing in night clubs. We've watched the rebirth, demise and rebirth of the clubs and the proliferation of the regional bands. And, sadly we've witnessed the thinning in the ranks of the old timers from Chicago, New York and New Orleans. Rapidly escalating travel costs sent the traveling musicians the way of the Dodo Bird, except for extended overseas tours. Since they no longer need funnel through New York, we can't catch them coming or going like we used to. So, we present more regional groups.

This, of course, is our annual potpourri featuring six different aggregations. Vocalists Lynne McNichols (Bruce's wife) and Nancy Gee appear for the first time, the former with the Smith Street Society and the latter with the Galvanized Jazz Band — a serendipitous happening! Natalie Lamb makes her fourth appearance on a ConnTrad Album (No. 7, 10, 14) and the first fronting her own group.

The Twelfth annual Connecticut River Cruise featured fine weather and the Funky Butt Jazz Band. The Harlem Blues & Jazz Band presented a return engagement as well. Considering the state of the economy, which affected ConnTrad as it did everyone else, our 19th Season was a success. Listen and Enjoy.

We would like to especially thank the musicians who, by their contribution of time and talent, made this record possible.

The Connecticut Traditional Jazz Club is a non-profit, tax-exempt educational/cultural society governed by a volunteer Board of Directors elected by the membership which includes jazz enthusiasts throughout the world. Membership information and the club records may be obtained by writing to the address below.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
ATTN: PETE CAMPBELL
P.O. BOX 370
WOODBURY, CT 06798 USA



THE SMITH STREET SOCIETY



THE NEW BLACK EAGLE JAZZ BAND



NATALIE LAMB AND HER HOT JAZZ QUINTET



Doc Cheatham
JIMMY RYAN'S NEW YORK ALL STARS

SIDE ONE.

ACE OF RHYTHM (4:43)

FUNNY FUMBLE (5:02)

THE NEW BLACK EAGLE JAZZ BAND
Tony Pringle - Ldr., Cnt., Hugh Blackwell - Cl., Sx.,
Stan Vincent - Tb., Eli Newberger - Tba., Bob Pilsbury - Pno.,
Peter Bullis - Bjo., C. H. "Pam" Pameijer - Dms.
Hartford, Connecticut 1/22/83

STORMY WEATHER (5:00)

CHINA BOY (5:25)

THE GALVANIZED JAZZ BAND
Fred Vigorito - Ldr., Cnt., Bill Sinclair - Pno., Noel Kaletsky - Reeds,
Bill Lezotte - Bjo., Art Hovey - Tba., Bass, Bob Bequillerd - Dms.,
Craig Grant - Tb., Nancy G. - Voc.
East Norwalk, Connecticut 4/16/83

RECORDING ENGINEER: Glenn Allen / MASTERING: CBS Studios / LAYOUT, PRINTING: Lithoprint Inc.

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SIDE TWO:

A GOOD MAN IS HARD TO FIND (3:45)

LIZZIE S BLUES (2:10)

NATALIE LAMB AND HER HOT JAZZ QUINTET
Natalie Lamb - Ldr., Voc. Richie Baron - Dms., Dill Jones - Pno.
Joe Licari - Cl. Bruce Payne - Tb., Larry Weiss - Cnt.
Darien, Connecticut 9/25/82

THAT'S A PLENTY (5:55)

JIMMY RYAN'S NEW YORK JAZZ ALL STARS
Johnny Morris - Ldr. Pno. Arnie Baker - Cl. Bob Pring - Tb.
Doc Cheatham - Tpt., Ernie Hackett - Dms., Willie Wayman - Bass.
North Haven, Connecticut 11/20/82

BLUE SKIES (4:58)

AFTER YOU'VE GONE (2:54)

THE SMITH STREET SOCIETY
Bruce McNichols - Ldr., S.Sx., Bjo., Chuck Spies - Dms., Mike Peters -
Bjo., Gtr., Herb Gardner - Tb., Chicken Joe Hanchrow - Tba. Bass -
Lynn McNichols - Voc.
North Haven, Connecticut 10/16/82

Jazz of the Connecticut Traditional Jazz Club

CONNTRAD JAZZ

STEREO

18

18

A dbx® Noise Reduction Recording
(dbx is a trademark of dbx, Inc.)

CTJC-SLP-18 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Rose Marie Sparks
UPTOWN LOWDOWN JAZZ BAND

On this 18th ConnTrad concert sampler the Uptown Lowdown Jazz Band, playing the popular West Coast sound, are actually from the West Coast, albeit Portland, Oregon isn't San Francisco.

Lou Stein weighs in with a lyrical New York style version of the Jelly Roll Morton standard, Buddy Bolden's Blues, with Ed Polcer memorializing the late Dick Cary's favorite.

The New Yankee Rhythm Kings — though from the Boston area — produce the solid West Coast beat and repertoire of the native bands in that idiom.

The Blue Horizon Jazz Band, a recently formed aggregation, evokes shades of Bechet and Grappelli. Dick Wetmore's appearance on violin is the first since New Orleans Jazz historian Bill Russell played for ConnTrad some years back.

Jim Cullum's Happy Jazz arrived from Texas on their annual tour with a particularly strong rhythm section, as you'll hear on a specialty presentation of Little Rock Get Away.

Other bands presented during the past season were The Galvanized Jazz Band with Sammy Rimington, and The Gully Low Jazz Band who drove through the June 1982 100 year flood to play the annual Connecticut River Cruise.

The Connecticut Traditional Jazz Club, Inc. is a non-profit educational/cultural society governed by a volunteer Board of Directors elected by its members, dedicated to the preservation of Traditional Jazz and the encouragement of those who play it.

Membership information and the Club records may be obtained by writing to the address below.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
ATTN: J. P. CAMPBELL
P.O. BOX 370
WOODBURY, CONNECTICUT 06798 USA



Bert Barr, Leader
UPTOWN LOWDOWN JAZZ BAND



NEW YANKEE RHYTHM KINGS



L. Stan McDonald; R. Dick Wetmore
BLUE HORIZON JAZZ BAND



BLUE HORIZON JAZZ BAND

SIDE ONE:

KANSAS CITY STOMPS (2:44)
MECCA FLAT BLUES (5:04)

THE UPTOWN LOWDOWN JAZZ BAND
Bert Barr - Ldr., Cnt., Dave Holo - Cnt., John Goodrich - Cl., S. Sx., Dave Loomis - Tb., Rose Marie Sparks - Pno.; Tom Jacobus - Tba., Cal Owen - Bjo., Stephen Joseph - Dms
Hartford, Connecticut 10/25/81

BUDDY BOLDEN'S BLUES (4:35)

LOU STEIN & FRIENDS OF JAZZ
Lou Stein - Ldr., Pno., Vic Dickenson - Tb., Ed Polcer - Tpt., Ed Graff - Cl., T. Sx., Linc Milliman - Bass, Bob Haray - Dms
Westport, Connecticut 11/14/81

FRIENDLESS BLUES (5:33)
EMPEROR JORTON'S HUNCH (2:51)

THE NEW YANKEE RHYTHM KINGS
Bob Connors - Ldr., Tb., Blair Bettencourt - Cl., Bob Leary - Bjo., Gtr., Lew Green - Cnt., Stu Gunn - Tba., Don Bennett - Pno
North Haven, Connecticut 2/28/82

SIDE TWO:

NUAGES (6:14)
WILD CAT BLUES (3:08)

THE BLUE HORIZON JAZZ BAND
Stan McDonald - Ldr., Reeds, Dick Wetmore - Cnt., Vln.; Cas Brosky - Tb.; Henry Francis - Pno., Hank Hankinson - Bass, Tony Hannan - Dms.
Hartford, Connecticut 4/18/82

LITTLE ROCK GET AWAY (4:53)
POTATO HEAD BLUES (4:50)

JIM CULLUM'S HAPPY JAZZ
Jim Cullum - Ldr., Cnt., Alan Vaché - Cl., Mike Pittsley - Tb., John Sheridan - Pno.; Kevin Hess - Dms.; Howard Elkins - Bjo.; Georga Prado - Bass
Hartford, Connecticut 6/26/81

RECORDING ENGINEER: Glenn Allen MASTERING, EDITING G. Allen, LAYOUT, PRINTING Lithoprint, Inc *PHOTOGRAPHS Andy Wittenborn, Paul Nelson*
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Jazz of the Connecticut Traditional Jazz Club

CONNTRAD JAZZ

STEREO

17

17

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CTJC — SLP — 17 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Robbie Schlosser
Leader MAGNOLIA JAZZ BAND



L to R William Carter, Jim Borkenhagen, Jim Klippert
Robbie Schlosser
Leader MAGNOLIA JAZZ BAND



HARLEM BLUES & JAZZ BAND

CONNTRAD's seventeenth season produced an interesting comparison between the music of Jazzmen from the Golden Age (1925 to 1945) who are still going strong and bands manned by much younger musicians playing the traditional tunes in the styles of times past

Leading the Old Guard was the Harlem Blues and Jazz Band whose members (average age 70) were sidemen with Armstrong, Bennie Moten, Fletcher Henderson, Coleman Hawkins, Fats Waller and Jelly Roll himself. Other fine bands from the older generation who played for us this year were led by Max Kaminsky, Jimmy McPartland and Big Chief Russell Moore.

The "New Wave" was represented by The Magnolia Jazz Band from Stanford, Ca. who achieve a genuine New Orleans sound; New England's Heritage Jazz Band, The Good Time Jazz Band led by Fred Reynolds who were on board for the annual Jazz Cruise, plus The Funky Butt Jazz Band & Great Atlantic Jazz Band at the annual picnic.

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THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC
ATTN. J. P. CAMPBELL
P O BOX 370
WOODBURY, CONNECTICUT 06798 USA



John Sheehan
Leader, HERITAGE JAZZ BAND



"Big Chief" Russell Moore



L to R, "Big Chief" Russell Moore, Eddie Barefield, Doc Cheatham
"BIG CHIEF" RUSSELL MOORE'S ALL STAR JAZZ BAND



L to R Noel Kaletsky, Jamie Campedelli, Scot Philbrick, Norm Locke
HERITAGE JAZZ BAND

SIDE ONE

MILNEBURG JOYS (2 58)

HARD HEARTED HANNAH (4 19)
Voc Janie Campedelli

SWINGING THE BLUES (7 40)

HOW LONG BLUES (3 32)
Voc Russell Moore

AVALON (2 44)

THE HERITAGE JAZZ BAND
Scot Philbrick - Cnt, Norm Locke - Tb, Noel Kaletsky - Reeds, Jimmy Mazzi - Bjo, Bill Whitcraft - Pno, Bill Batten - Tba, Janie Campedelli - Voc, John Sheehan - Dms, Ldr
Meriden, Connecticut 11/22/80

HARLEM BLUES AND JAZZ BAND
Bobby Williams - Tpt, Eddie Durham - Tb, George James - Alto Sax, Gene Rodgers - Pno, Voc, Al Casey - Gtr, Johnny Williams - Sb, Tommy Benford - Dms
Meriden, Connecticut 2/22/81

"BIG CHIEF" RUSSELL MOORE ALL STAR JAZZ BAND
Big Chief Russell Moore - Tb, Voc, Doc Cheatham - Tpt, Eddie Barefield - Cl, Marty Napoleon - Pno, Al Hall - Bass, Buddy Christian - Dms
Westport, Connecticut 8/2/80

SIDE TWO

WILLIE THE WEEPER (4 41)

WHEN YOU AND I WERE YOUNG MAGGIE (4 57)

SUGAR (3 36)
Voc Jimmy McPartland

CRAZY RHYTHM (5 25)

THE MAGNOLIA JAZZ BAND
Robbie Schlosser - Bass, Ldr, Dan Ruedger - Bjo, Voc, Jim Borkenhagen - Tpt, Jeff Hamilton - Dms, Jim Klippert - Tb, William Carter - Cl
Wethersfield, Connecticut 10 25 80

JIMMY McPARTLAND AND HIS ALL STAR BAND
Jimmy McPartland - Ldr, Cnt, Voc, Johnny Morris - Pno, Johnnie Mince - Cl, George Masso - Tb, Frank Tate - Bass, Charlie Braughm - Dms
Westport, Connecticut 4 26 81

RECORDING ENGINEER Glenn Allen *MASTERING EDITING* G Allen *LAYOUT PRINTING* Lithoprint Inc *PHOTOGRAPHS* Andy Wittenborn *LINER NOTES* Lew Manchester

℗1981 CTJC Inc

CONNTRAD JAZZ

STEREO

Jazz of the Connecticut Traditional Jazz Club

16

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CTJC — SLP — 16 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



ORIGINAL SALTY DOGS — Front Line



DAVE WHITNEY JAZZ BAND



NEW ORLEANS JAZZIN' BABIES

CONNTRAD JAZZ

As ConnTrad, Inc enters its 17th year, we find the immediate pest seeson with several eppearance "firsts": Lew Green's Original Salty Dogs with Cerol Leigh, The New Orleens Jezzin' Bebies from West Berlin, and Deve Whitney's Jezz Band — each very different in its sound end musicel approach. We also inaugurated a new location, The Inn et Longshore in Westport, providing, finelly, e superb downstate setting.

The ninth ennuel Connecticut River cruise presented fine weather, the ever popular Galvanized Jazz Band, and beautiful virgin countryside. The Funky Butt Jezz Bend and the Great Atlantic Jazz Band, plus many who brought their "exes", held forth et the ennual September picnic which, too, was blessed with perfect weather.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit tax exempt educational/culturel society governed by a volunteer Board of Governors elected by the membership which includes jazz enthusiasts throughout the world. Membership information and the club records mey be obtained by writing the address hereon.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC
ATTN: J. P. CAMPBELL
P O. BOX 370
WOODBURY, CT 06798 USA



Jürgen Schöning
Leader, NEW ORLEANS JAZZIN' BABIES



Carol Leigh
Vocalist, ORIGNAL SALTY OOGS



Dave Whitney
Leader, DAVE WHITNEY JAZZ BAND

SIDE ONE.

ANNIE ST. ROCK (3:41)

JELLY BEAN BLUES (4:53)
Voc. Carol Leigh

THE ORIGINAL SALTY DOGS
Lew Green - Cnt, Ldr, Kim Cusack - Cl, Tom Bartlett - Tb, John Cooper - Pno, Mike Welbridge - Tba, Jack Kuncl - Bjo, Glenn Koch - Dms, Carol Leigh - Voc
Newington, Connecticut 10/27/79

I SHALL NOT BE MOVED (5:46)

THE GALVANIZED JAZZ BAND
Fred Vigorito Cnt, Ldr, Noel Kaletsky - Reeds, Joe Holeny - Tb, Bill Sinclair Pno, Bill Lezotte Bjo, Art Hovey Sb, Tba, Ed Stockmal Dms
Westport, Connecticut 1/12/80

I'D DO MOST ANYTHING FOR YOU (5:38)

GENE MAYL'S DIXIELAND RHYTHM KINGS
Gene Mayl Sb Tba Ldr, Red Wolf - Tpt, Hans Kuenzel - Tb, Pete Ferran Cl John Ulrich Pno, Thad Vanden - Dms
Meriden, Connecticut 8/10/79

RECORDING ENGINEER Glenn Allen *MASTERING EDITING* G. Allen, Columbia Studios
LAYOUT, PRINTING Lithoprint Inc.

1980, CTJC, Inc.

SIDE TWO

ONCE IN A WHILE (4:11)

SOBBIN' BLUES (3:28)

NEW ORLEANS JAZZIN' BABIES
Jürgen Schöning Pno, Ldr, Michael Rothensteiner - Cnt, As Uwe Hoffschulz - Reeds Tim Mohn - Tb, Dr Peter Donner - Bjo
Meriden, Connecticut 4/5/80

ROSETTA (5:03)

DAVE WHITNEY JAZZ BAND
Dave Whitney - Tpt, Ldr Art Bartol - Reeds, Jim Fryor - Tb, Don Bennett - Pno, Roy D'Innocenzo - Gtr, Steve Blair - Sb Chuck Lairo - Dms
Wethersfield, Connecticut 2/23/80

I'VE GOT A FEELING I'M FALLING (3:24)
Voc. M. Grosz

I'VE GOT MY FINGERS CROSSED (3:06)
Voc. B. Comora & M. Grosz

SPEAKEASY JAZZ BABIES
John Bucher Cnt, Ldr Dick Dreiwitz - Tb, Joe Licari - Cl, Dick Miller - Pno, Marty Grosz Gtr, Voc, Barbara Dreiwitz Tba, Richie Baron - Dms, Betty Comora - Voc
Meriden Connecticut 11/24/79

Jazz of the Connecticut Traditional Jazz Club



14

14

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CTJC — SLP — 14 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB

ConnTrad's 14th season was the busiest yet, featuring eight concerts plus the Annual Jazz Boat Cruise and picnic.

The Kustbandet from Sweden recreates big band arrangements of the 20's and 30's with spontaneous enthusiasm. Brookhaven Laboratory provided the nucleus for the Isotope Stompers, a group of Jazz-minded nuclear scientists.

Our Club was again privileged to present The Legends of Jazz in concert. These New Orleans originals just won't quit!

Clyde Bernhardt's Harlem Blues Band reintroduced Club members to another fine group of veterans.

The Red Onion, Graham Stewart and Galvanized Jazz Bands are all repeat favorites. The Galvanized was reinforced for their session by trombonists George Masso and Jackie Gele who do a great job on Lassus' Trombone.

ConnTrad is grateful to all the musicians who by their contributions of time and talent have made this album possible.

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THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC
P.O. Box 30
WETHERSFIELD, CT 06109 USA

For records: ConnTrad, Inc.
Attn: J. P. Campbell
P.O. Box 370
Woodbury, CT 06798 USA



Photo by Pete Campbell

Natalie Lamb
RED ONION JAZZ BAND



L to R: Bob Thompson, Larry Weiss
RED ONION JAZZ BAND

President Dorothy Winslow wishes to thank her Board of Directors for making our "14th" year a super 1978

Robert Hoffman
J. P. Campbell
Hans H. Rennhard
Robert Najarian
Joseph K. Buehner
Russell D. Boyer
Earl Capron
Richard H. Ehmer
Barney W. Erk, Jr.
Lewis M. Manchester
Robert W. Ristau
Josef A. Weinstein



Photo by Pete Campbell

KUSTBANOET ON STAGE



Pieter Meyers
Leader, ISOTOPE STOMPERS



GRAHAM STEWART'S GASHOUSE GANG



Rhythm Section — ISOTOPE STOMPERS



Photo by Pete Campbell

Reed Section — KUSTBANOET

SIDE ONE:

CLARINET MARMALADE (3:54)
FROSTY MORNIN' BLUES (4:08)
(voc. Natalie Lamb)

THE RED ONION JAZZ BAND
Bob Thompson - Ldr, dms; Jack Harkavy - tbe, Larry Weiss - cnt, Steve Knight - tb, Dennis Brady - cl & ss, Hank Ross - pno, Mike Swan - bjo, Natalie Lamb - voc
Wethersfield, Connecticut - 1/28/78

INDIANA (5:27)

THE ISOTOPE STOMPERS
Pieter Meyers - Ldr, Reeds, Mike Cerubie - tpt, John Hengley - tb, Gordon Brown - pno, Harvey Bumstead - sb, Alida Meyers - bjo, Ron Hammond - dms
Darien, Connecticut 10/29/77

PANAMA RAG (6:38)

GRAHAM STEWART'S GASHOUSE GANG
Graham Stewart - Ldr, tb, Mike Slack - tpt, Pieter Meyers - cl & ss, Barry Bockus - sb, John Halsey - pno, Dick Mushlitz - bjo, Mike Burgevin - dms
Newington, Connecticut 9/17/77

SIDE TWO:

LASSUS' TROMBONE (5:12)
AMAZING GRACE (6:47)

GALVANIZED JAZZ BAND
Fred Vigorito - Ldr, cnt, Noal Kaletsky - cl, as & ss, George Masso and Jackie Gele - tbns, Bill Sinclair - pno, Art Hovey - tba & sb, Ed Stockmel - dms, Bill Lezotte - bjo
Meriden, Connecticut 3/18/78

STAMPEDE (4:30)
HENDERSON STOMP (4:00)

KUSTBANDET
Christer Ekke - tpt, Bent Persson - tpt, Ola Palsson - cnt & voc, Jens "Jesse" Lindgren - tbn, Kenneth Arnstrom/Erik Parsson/Mats Soderquist - reeds, Ake Edenstrend - pno; Goran Lind - sb, Bo Juhlin - sphn & bass tbn, Krister Olsson - dms
Newington, Connecticut 11/19/77

RECORDING ENGINEER: Glenn Allen *MASTERING & EDITING* Glenn Allen, Pete Campbell
ALBUM NOTES Lew Manchester *LAYOUT & PRINTING* Lithoprint, Inc.

Jazz of the Connecticut Traditional Jazz Club

CONNTRAD JAZZ

STEREO

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB

There were notable occurances during ConnTrad's 13th year. For the first time in the history of the annual Connecticut River Cruise, it rained steadily. And the yearly picnic, dry and beautiful since 1967, was doused as well. The spirits of loyal jazz devotees not so easily dampened, the events came off with but minor discomfort. The ever popular Galvanized Jazz Band performed on the cruise (as well as in January), while Walt Ostrander's Dixieland Stompers and ConnTrad's Funky Butt Jazz Band held forth at the picnic.

In addition to the bands presented herein, Barry Martyn's exceptional Legends of Jazz and The Countsmen performed in club concerts during November, 1976.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit, tax exempt educational/cultural society governed by a volunteer Board of Directors elected by the membership which includes jazz enthusiasts throughout the world. Membership information and the club records may be obtained by writing the addresses opposite.



JIM CULLUM'S HAPPY JAZZ

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P.O. Box 30
WETHERSFIELD, CT 06109 USA

For records: ConnTrad, Inc.
Attn: J. P. Campbell
P.O. Box 370
Woodbury, CT 06798 USA

A MESSAGE FROM THE PRESIDENT

During tha thirtaan yaars that I'va bean associated with CONNTRAD, I believe this year was tha most rewarding, not beceuse I was Prasident, but simply beceusa, basad on a rapaating pattarn, avary yaar saams to ba bettar than tha previous ona. I was more then happy to ba eble to contribute in some small wey to the over-all work load that is raquirad to make CONNTRAD tha viable orgenization that it is today.

CONNTRAD concerts have always given me the lift I naaded; and I believe, personelly, thet no matter how bad things are they ere alweys bound to improve by just sitting down and listening to a little 12-bar bluas once in a while.

CONNTRAD's 13th racord offaring is again the end result of many precious man hours unselfishly spent to produce the best possible stereo LP of classic jazz.

WE CALL IT MUSIC

Joseph K. Boehner

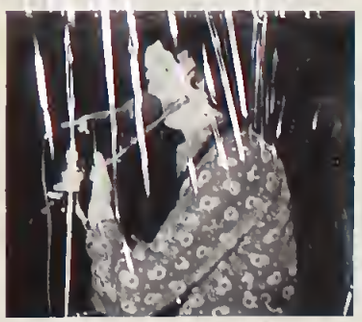


Photo by Carol C. Hovey

GALVANIZED JAZZ BAND
Harb Gardner, Fred Vigorito, Noel Kaletsky, Art Hovay



SØREN HOULIND'S JAZZ MESSENGERS



Sammy Rimington and flute

SIDE ONE:

I WANT TO BE HAPPY (6 37)
WE WILL DANCE AT THE MARDI-GRAS (7 11)
(Voc G Bull)

SØREN HOULIND'S JAZZ MESSENGERS
Gaoff Bull - TP, Sammy Rimington - CL, AS, FLUTE, Doug Donohue - TB, Ad vanBearendonk - SB, Butch Thompson - PNO, Søren Houlind - DMS.
Meriden, Connecticut - April 2, 1977

CHICAGO STOMPS (3 04)
ROCK MY SOUL (3 35)

THE LOU STEIN JAZZ BAND
Lou Stein - PNO, Vic Dickenson - TB, Kenny Davern - CL, Werren Vaché - TP, Al Lucas - SB, Cliff Leeman DMS
Meridan, Connecticut - March 12, 1977

SIDE TWO:

AUNT HAGAR'S BLUES (3 17)

JIM CULLUM'S HAPPY JAZZ
Jim Cullum - CNT, Allan Vaché - CL, Randy Reinhart - TB, Cliff Gillette - PNO, Buddy Apfel - TBA; Bobby Black - BJO, Mike Masessa - DMS.
Meridan, Connecticut - February 18, 1977

I DON'T STAND A GHOST OF A CHANCE WITH YOU (4 32)

THE LOU STEIN JAZZ BAND
Meriden, Connecticut - March 12, 1977

CARAVAN (5 46)
POTATO HEAD BLUES (4.36)

GALVANIZED JAZZ BAND
Fred Vigorito - LDR, CNT, Noel Kaletsky - CL, SS, AS, Herb Gardner and Porky Cohen - TBs, Bill Sinclair - PNO, Joel Schiavone - BJO, Art Hovey - TBA, SB, Ed Stockmal - DMS
Meriden, Connecticut - January 22, 1977

RECORDING ENGINEER Glenn Allan / *MASTERING & EDITING* Glenn Allen, Columbia Studios / *ALBUM NOTES* Pete Campbell / *LAYOUT & PRINTING* Lithoprint, Inc



Jazz of the Connecticut Traditional Jazz Club

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A DOLBY RECORDING

CTJC – SLP – 12 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P. O. Box 30
WETHERSFIELD, CT 06109 USA



Photo by John D. Berg

THE GRAHAM STEWART'S GASHOUSE GANG – From left: Graham Stewart, Lee Lorenz, Bill Kroll



Photo by Les Brooks

THE HERB HALL-DOC CHEATHAM ALL-STARS – From left: Vic Dickenson, Doc Cheatham, and Herb Hall



Photo by J.P. Campbell

NEW ORLEANS FUNERAL AND RAG-TIME ORCHESTRA – Barbara Dreiwitz

Written for Lu Watters by Phillip and Jerry Stanton, *Custom House Up and Down* has, as far as our research has revealed, never been recorded before this album. The Yankee Rhythm Kings' trombonist, Bob Connors, found it in a 1948 air-check on a San Francisco radio program (KGO). It was scored by Lu Watters for the Yerba Buena Jazz Band, but apparently never waxed.

Just Gone – The Creole Jazz Band, with Louis Armstrong, Honore Dutrey, Johnny Dodds, Lil Hardin and Baby Dodds recorded this original by their leader, Joe Oliver, in 1923. The band in 1929 recorded a strain of the tune under the title of *What Do You Want Me To Do?*

Moten Swing – Attributed to Duke Ellington, Bubber Miley and Rudy Jackson, *Creole Love Song*, according to Frederic Ramsey, Jr., in his classic 1939 work Jazzmen, could have been attributed to Joe Oliver for the "Camp Meeting Blues" it may have been inspired by.

Davenport Blues – This tune, written by Leon Bix Beiderbecke (1903-1931), is a tribute to Beiderbecke's home town, Davenport, Iowa.

In other club news, the Galvanized Jazz Band played for the Riverboat Jazz Cruise in June, and the New Orleans Ragtime Orchestra played a concert on their way to a tour of Europe.



Photo by Andrew Wittenborn

THE YANKEE RHYTHM KINGS
Cal Owen and Stu Gunn set down the beat.

SIDE ONE:

CUSTOM HOUSE UP AND DOWN (3:50)
JUST GONE (2.37)

THE YANKEE RHYTHM KINGS
Bob Connors - TB, Dave Whitney and Paul Monat - CNS, Blair Bettencourt - CL; Bob Carroll - PNO, Cal Owen - BJO, Ray Smith - DMS; Stu Gunn - TUBA.
Wethersfield, Connecticut - May 8, 1976

MOTEN SWING (6 34)

THE COUNTSMEN
"Doc" Cheatham TP, Benny Morton - TB, Earle Warren - ALTO SAX, CL, VOCALS, Buddy Tate TENOR SAX, CL, Dill Jones - PNO; Franklin Skeete - STRING BASS, Ronny Cole - DMS.
Newington, Connecticut - October 25, 1975

SKID DAT-DE-DAT (4 10)

THE NEW HARMONY JAZZ KINGS
Lew Green and Dick Roberts - CN, Denis Brady - CL, Dick Dreiwitz - TB, Hank Ross - PNO, Alan Cary - BJO, Sam Pilafian - TUBA, John Gill - DMS.
Meriden, Connecticut November 15, 1975

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (3 15)

THE HERB HALL - DOC CHEATHAM ALL - STARS
Herb Hall - CL, Alphonsus "Doc" Cheatham - TP, Vic Dickenson - TB, Red Richards PNO, Jackie Williams - DMS, Bill Crow BS.
Meriden, Connecticut January 24, 1976

SIDE TWO:

CREOLE LOVE SONG (4 34)

THE HERB HALL - DOC CHEATHAM ALL - STARS
Herb Hall - CL, Alphonsus "Doc" Cheatham - TP, Vic Dickenson - TB, Red Richards - PNO; Jackie Williams - DMS, Bill Crow - BS
Meriden, Connecticut - January 24, 1976

SOUTH RAMPART STREET PARADE (6 45)

THE GRAHAM STEWART'S GASHOUSE GANG
Graham Stewart - TB, Lee Lorenz CN, Bill Kroll - CL, Lou Levy PNO, Berry Bockus - BS, Tommy Benford - DMS
Darien, Connecticut - April 10, 1976

COQUETTE (3:15)
DAVENPORT BLUES (4.23)

THE NEW ORLEANS FUNERAL AND RAGTIME ORCHESTRA
John Bucher CN, Joe Licari CL, Dick Dreiwitz - TB, Barbara Dreiwitz - TUBA; Dick Miller - PNO, Mike Peters - GTR, Jay Duke DMS.
Meriden, Connecticut - February 21, 1976

For records: ConnTrad, Inc.
Attn: J. P. Campbell
P. O. Box 370
Woodbury, CT 06798 USA

The Society and the musicians are at the mercy of our locations, which means acoustics and available pianos. The quality of both will vary from place to place. Therefore please consider such limitations when you listen to our records.

RECORDING ENGINEER Glenn Allen / *ALBUM DESIGN* Kay Campbell / *MASTERING & EDITING* Glenn Allen, Pete Campbell / *ALBUM NOTES:* Kathryn Kolkhorst / *LAYOUT* Kathryn Kolkhorst Printed in U.S.A

Jazz of the Connecticut Traditional Jazz Club

CONNTRAD JAZZ
STEREO

11

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A DOLBY RECORDING *CTJC – SLP – 11 Stereo*

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Onward Brass Band



Gene Mayl's Dixieland Rhythm Kings

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P. O. Box 30
WETHERSFIELD, CT 06109 USA

Perhaps the most unusual aspect of this, the club's eleventh year album, is the singing of Princess White, also known as Mother Durrah, whose experiences in American music span almost a century. A child who began touring Europe and Australia in 1886* with Madam Salica Bryan and Her Pies, Princess White, now 94, brings an artistic sense of timelessness to her performance.

As a teenager during the first decade of the century, she worked vaudeville as a chorus girl as well as the TOBA, Theater Owners' Booking Agency, or as Clyde Bernhardt says it was uniformly known, "Tough on Black Actors". Princess White, after tours with Irving C. Miller's Brown Skin Models Revue, retired in the mid-1940s.

The Clyde Bernhardt group, which plays a mellow "Please Don't Talk About Me When I'm Gone", was also featuring blues and sacred music singer, Miss Rhapsody, at its Connecticut performance.

The Onward Brass Band, led by grand marshal Danny Barker (the author and banjoist), takes us back to the New Orleans energy source with its lashing syncopation and its balanced ensemble polyphony. "What a Friend We Have in Jesus" is a dirge mourning for the departed, half of the funeral tradition which also rejoices that the limitations of the flesh have been transcended. The precise and delicate "Petit Fleur" is unjustifiably a little-known work.

Rounding out this album is the performance of Gene Mayl and his Dixieland Rhythm Kings of Dayton, Ohio, a group first formed in 1948. Singing with Mayl during the club performance was vocalist, Claire Austin, who sang with the Scoby Band, Turk Murphy and Kid Ory.

Also playing for the club this year were Fred Reynolds' Goodtime Jazz Band on the annual riverboat cruise, Jim Cullum's Happy Jazz Band, the Red Onion Jazz Band, Sôren Houlind's Copenhagen Ragtime Orchestra and Barry Martyn's Legends of Jazz. The Galvanized Jazz Band led the festivities at the annual club picnic in September.



Onward Brass Band – Marching Entrance, Danny Barker, Grand Marshal



Princess White "Momma" Durrah



Clyde Bernhardt's Harlem Blues & Jazz Band

For records: ConnTrad, Inc.
Attn: J. P. Campbell
P. O. Box 370
Woodbury, CT 06798 USA

*Biographical information from forthcoming book *Blues Who's Who*, by Sheldon Harris.

SIDE 1

SOUTH RAMPART STREET PARADE (3:13)
SENSATION RAG (5:33)
WHAT A FRIEND WE HAVE IN JESUS (4:16)
PETIT FLEUR (2:33)
WOLVERINE BLUES (7:03)

THE ONWARD BRASS BAND
Louis Cottrell - cl, Leader; Danny Barker - bjo, Grand Marshal; Ted Riley, Jack Willis - tp; Oscar Ruzon - alto sax; Wendell Eugene, Waldren Joseph - tb; Jerry Green - bass horn; Freddy Kohlman - snare dm, Chester Jones - bass dm.

Meriden, CT 10/12/74

SIDE 2

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (5:27)
I WOULD DO MOST ANYTHING FOR YOU (1.42)
I'M SITTING ON TOP OF THE WORLD (4:23)
(Voc Princess White)

SQUEEZE ME (4.57)
AFTER YOU'VE GONE (5:19)

CLYDE BERNHARDT'S HARLEM BLUES & JAZZ BAND
Clyde Bernhardt - tb, Leader, John Bucher - cnt; George James - alto; Jimmy Evans - pno; Barbara Oraiwitz - tba; Tommy Benford - dms; Princess White Durrah - vocal.

Meriden, CT 6/21/75

DIXIELAND RHYTHM KINGS
Gene Mayl - sb, tba, Leader; Ernie Carson - cnt; Gene Bolen - cl; Hans Kuntzel - tb; Claude Hopkins - pno; Monty Mountjoy - dms.

Meriden, CT 3/29/75

RECORDING ENGINEER: Glenn Allen / *ALBUM DESIGN:* Kay Campbell / *MASTERING & EDITING:* Glenn Allen, Pete Campbell / *ALBUM NOTES:* Kathryn Kolkhorst
Printed in U.S.A.

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Jazz of the Connecticut Traditional Jazz Club

CONN RAD JAZZ

STEREO

10

10

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo By – John W. Connors

Max Collie's Rhythm Aces



Jim Cullum's Happy Jazz Band



Photo By – John W. Connors

The Galvanized Jazz Band

This, we suppose, can be called our 10th "Anniversary Album", since it represents selections from our tenth full ConnTrad concert year. Our beginnings can be traced to the January, 1965 appearance of George Lewis in Hamden. The society as it is presently organized dates from September, 1965.

Along the way there have been some memorable occasions, like the rousing "December Band" of 1965 with Kid Thomas, Cap'n. John Handy, Jim Robinson and Sammy Penn; and like that potentially disastrous February day in 1966 when it snowed the previous evening and nearly all the day of the concert, closing schools and businesses, only to have the heavens eventually quiet, the parking lot plowed, and Glorietta Manor in Bridgeport jammed with devotees to hear the famous Eureka Brass Band of New Orleans led by Percy Humphrey. And who remembers the July, 1968 visit of the Onward Brass Band, marching in the streets of Hartford? Or the SRO concert in December, 1969 of the Condon-McPartland Chicagoans featuring Gene Krupa? Musicians have come from around the country and the world to present live jazz to our audiences. Much of this is documented in our records, much isn't.

What isn't documented on record, besides the herculean efforts of club directors and members over the decade, is the sponsorship of cultural and charitable activities aside from producing concerts. For example, CTJC co-produced a series of four TV programs in the late sixties which were seen on Connecticut Public Television featuring Kid Sheik's Storyville Ramblers, Barry Martyn's Ragtime Band, Kid Thomas' Algiers Stompers and Cap'n. John Handy's Lousiana Shakers. These programs were historical and documentary in nature. A complete video tape of one such program was donated to the Archive of Jazz at Tulane University, New Orleans, the first of its kind to be received by them. The Onward Brass Band appearance in Hartford was jointly financed by ConnTrad, The Connecticut Commission on the Arts and the Hartford Park Department. The club has sponsored jazz programs for churches and concert associations, as well as a variety of charitable and educational organizations. Additionally, club volunteers have conducted jazz history classes at various schools, complete with musical and pictorial examples of the art.

As for the 1974 season, much of it is capsulized on the LP between these covers. In addition, Balaban & Cats featuring Red Balaban, Max Kaminsky, Conrad Janis and others performed. The annual cruise on the Connecticut River was a bit foggy, but the music by the New Black Eagle Jazz Band was excellent, despite piano problems. And the skies cleared right on schedule for the September picnic which featured a surprise appearance by Wild Bill Davison.

Once again, ConnTrad is grateful to all of the musicians who have made this record, and all of those before it, possible. We thank them for their support, counsel and understanding during the past decade.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit, tax exempt educational/cultural society governed by a volunteer Board of Directors elected by the membership, which includes jazz enthusiasts throughout the world. Membership information and the club records may be obtained by writing to the addresses below.



Photo By – Andrew Wittenborn

Natalie Lamb, Vocalist
Red Onion Jazz Band



Photo By – Andrew Wittenborn

Bob Thompson, Leader & Drummer
Red Onion Jazz Band

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P.O. Box 30
WETHERSFIELD, CT 06109 USA

For records: ConnTrad, Inc.
Attn: J. P. Campbell
P.O. Box 370
Woodbury, CT 06798 USA

SIDE 1

THE RAGTIME DANCE (4:25)
SNAKE RAG (4:54)

MAX COLLIE'S RHYTHM ACES
Max Collie - tb; Phil Mason - tp; Jack Gilbert - cl; Trevor Williams - sb; Jim MacIntosh - bjo; Ron McKay - dms.
Wethersfield, CT. 4 May 1974

STACK O'LEE BLUES (6:08)
BOGALUSA STRUT (3:40)

THE GALVANIZED JAZZ BAND
Fred Vigorito - tp, Ldr; Noel Kaletsky - cl, ss; Craig Grant - tb; Bill Sinclair - p; Art Hovey - sb, tba; Joel Schiavone - bjo; Bob Becquillard - dms
Wethersfield, CT. 29 June 1974

SIDE 2

ONCE IN A WHILE (4:40)
MY SWEETIE WENT AWAY (3:35)
(Voc: Natalie Lamb)
MECCA FLAT BLUES (4:22)

THE RED ONION JAZZ BAND
Bob Thompson - dms, Ldr, Lew Green - c; Denis Brady - cl, ss; Charlie Bornemann - tb; Hank Ross - p; Jack Harkavy - tba; Eric Hessell - bjo; Natalie Lamb - voc, Thies Jensen - guest tp, (cut one only.)
Meriden, CT. 30 March 1974

THE EEL (3.01)
WESTMORELAND WEAVE (5:14)

JIM CULLUM'S HAPPY JAZZ BAND
Jim Cullum - c; Bobby Gordon - cl; Mark Hess - valve tb; Gene McKinney - tb; Cliff Gillette - p, Jim Newell - bjo, Buddy Apfal - sb; Harvey Kindervalter - dms.
Meriden, CT. 8 February 1974

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RECORDING ENGINEER: Glenn Allen/*ALBUM DESIGN:* Andrew Heminway/*MASTERING & EDITING:* Glen Allen, Pete Campbell, Bill Sinclair/*ALBUM NOTES:* Club Members

Printed in U.S.A.



Jazz of the Connecticut Traditional Jazz Club

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A DOLBY RECORDING

CTJC – SLP – 9 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo By – John Weiller

Turk Murphy



New Black Eagle Jazz Band

As we enter our tenth year, THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is again pleased to present this potpourri of our ninth season. These fine performances are evidence of our continuing efforts toward the presentation and documentation of established traditional jazz artists, as well as the exposure of less well-known but deserving talent.

Past seasons have been quite international in flavor. Though we were unable to make connections in 1973 with organized foreign groups, Jørgen Svare of Papa Bue's Viking Jazzband of Denmark did return to play with Graham Stewart, himself a transplanted Englishman. Then there is Tony Pringle, late of John Bull country, who leads the New Black Eagle Jazz Band and their drummer, "Pam" Pameijer who was born in Indonesia and arrived on our shores from the Netherlands.

The inaugural concert of the season was planned as a "Fats Waller Reunion". And a reunion it was, with Herman Autrey and Al Casey, two stalwarts from Fats' great groups of the 1930's.

Turk Murphy, coming east for the Newport Festival in New York, advised he was available. So, here is the band straight from San Francisco with an added surprise. Charlie Bornemann, that trombonist extraordinaire late of the Carolinas, had just moved north. He got wind of our concert and you can hear him as a sit-in participant on "Trouble in Mind".

One of our most exciting concerts could not, alas, be recorded here for posterity. These were the "Living Legends of Jazz" who appeared in Bridgeport on September 28, 1973. Reminiscent of Kid Ory and other New Orleans bands, the group featured Andrew Blakeney, trumpet; Joe Darensbourg, clarinet; Louis Nelson, trombone; Alton Purnell, piano; Ed "Montudi" Garland, bass; and Barry Martyn, drums, who organized the tour. Those who were there will remember that music for many years to come.

The second annual cruise on the Connecticut River was a sold out success with the Southampton Dixie, Racing and Clambake Society Jazz Band. The annual picnic was again blessed with clear September skies.

ConnTrad is grateful, indeed indebted to all of the musicians who, by their contributions of time and talent, have made this record possible. We thank them, each and every one, for their support over the years.

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Woodbury, CT 06798 USA





Al Casey



Freddie Moore



Herman Autrey



Photo By – Andrew Wittenborn

(Left to Right)
Preston Jackson, Bill Oldham (hidden), Tommy Benford, Leon Scott, Oalton Nickerson, George James, Ikey Robinson, Claude Hopkins



(Left to Right)
Jørgen Svare, Graham Stewart, Dill Jones, Mike Slack, Lee Lorenz

SIDE 1

GATEMOUTH 4.30

GRAHAM STEWART'S JAZZ BAND
Graham Stewart · tb; Lee Lorenz · ct; Mike Slack · tp; Jørgen Svare - cl, Dill Jones · p; Franklin Skeete · sb; Freddie Moore · dms.
Meriden, CT 1/20/73

I'VE GOT A FEELING I'M FALLING 4 19
HOW CAN YOU FACE ME 5 07

FATS WALLER REUNION
Red Balaban · Ldr & sb; Herman Autrey - tp; Vic Dickanson · tb; Bob Wilber · cl, ss, Dick Wellstood · p; Al Casey · g; Buzzy Orootin - dms.
Meriden, CT 12/2/72

DEAD MAN BLUES 6 58

NEW BLACK EAGLE JAZZ BAND
Tony Pringle · Ldr. & ct; Stan McDonald · cl, ss; Stan Vincent · tb; Bob Pilsbury · p; Eli Newberger · tba; Peter Bullis · bjo; C. H. "Pam" Pameijer - dms.
Meriden, CT 4/28/73

SIDE 2

I WOULD DO MOST ANYTHING FOR YOU 5:16

PRESTON JACKSON'S CHICAGO ALL-STARS
Preston Jackson · Ldr. & tb; Leon Scott & Oalton Nickerson - tps, George James - as; Claude Hopkins - p; Ikey Robinson - bjo; Bill Oldham - tba; Tommy Benford · dms.
Bridgeport, CT 3/3/73

RIVERSIDE BLUES 3:52
TROUBLE IN MIND 7:03
(Voc· Murphy)
PAPA DIP 3·09

TURK MURPHY'S SAN FRANCISCO JAZZ BAND
Turk Murphy · tb, Leon Oakley - ct; Bob Helm · cl, ss; Pete Clute · p; Bill Carroll · tba; Carl Lunsford · bjo; Charlie Bornemann · tb (Trouble in Mind only).
Meridan, CT 7/7/73

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RECORDING ENGINEER: Glenn Allen/*ALBUM DESIGN:* Andrew Heminway/*MASTERING & EDITING:* Glen Allen, Pete Campbell, Bill Sinclair/*ALBUM NOTES:* Club Members

Printed in U.S.A.

Jazz of the Connecticut Traditional Jazz Club

CONNTRAD JAZZ

STEREO

8

8

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo By – Andrew Wittenborn

Hayes Alvis



Photo By – Andrew Wittenborn

Southhampton Dixie, Racing & Clambake Society Jazz Band

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC., that durable organization devoted to the preservation, documentation and presentation of the Traditional Jazz art, delights in offering this eighth album featuring selections from the 1972 archives.

We have noted before that jazz is an international language, and that language has been spoken between our album covers of the past. But 1972 was an even more international year, for no less than three bands from across the seas graced our concerts. Two of them, the famous "Papa Bue" Viking Jazzband from Denmark and the French High Society Jazz Band are contained herein, the latter in a combination jam session with the New Orleans Funeral and Ragtime Orchestra led by Dick Miller and Woody Allen. Barry Martyn's Ragtime Band made its fourth annual trek from England, and can be heard on ConnTrad SLP 4.

The popular Red Onion Jazz Band inaugurated what was to be a year notable in ConnTrad history. In addition to the variety and international flavor of the music, the club sponsored its first riverboat jazz cruise featuring the New Black Eagle Jazz Band led by transplanted British cornetist Tony Pringle. And a smashing success it was. The momentum was maintained by the most ambitious of the annual picnics. Over 250 members, guests and offspring heard a New Orleans band led by Percy Humphrey, and including Louis Nelson, Chester Zardis, Alfred Lewis and Louis Barbarin, blast the leaves from the trees under a warm September sun.

ConnTrad is grateful, indeed indebted to all of the musicians who, by their contributions of time and talent, have made this record possible.

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For records:
ConnTrad, Inc.
Attn: J.P. Campbell
P.O. Box 370
Woodbury, Conn. 06798 USA



Photo By – Andrew Wittenborn

(Left to Right)
Jens Sølund, Keith Smith, Knud Madsen, Papa Bue, Jørgen Svare



Photo By – Andrew Wittenborn

(Left to Right)
Pierre Atlan, Woody Allen, John Bucher, Pierre Merlin, Dick Dreiwitz, Daniel Barda

SIDE 1

ST LOUIS BLUES (Handy) 4 53
OLO FASHIONED LOVE (Trad) 2 43
ROYAL GARDEN BLUES (C & S Williams) 4 54

HAYES ALVIS' PIONEERS OF JAZZ
Hayes Alvis, bass, leader; Doc Cheatham, trumpet, Herb Hall, clarinet, Clyde Bernhardt, trombone & voc , Jimmy Evans, piano, Wilbert Kirk, drums

Meriden, Conn 3/18/72

WHEN ERASTUS PLAYS HIS OLO KAZOO (5 22)
1919 MARCH (Trad) 3 52

SOUTHAMPTON DIXIE, RACING & CLAMBAKE SOCIETY JAZZ BAND
Bill Barnes, cornet, ldr , Joe Ashworth, clarinet, Roy Rubinstein, trombone, Ted Prochazka, piano, Connie Worden, banjo, Barry Bockus, bass, Richard Barron, drums

Bridgeport, Conn 1/29/72

SIDE 2

DO WHAT ORY SAY (Ory) 6 14
THE CHRYSANTHEMUM RAG (Joplin) 2.51

"PAPA BUE'S" VIKING JAZZBAND
Arne "Papa Bue" Jensen, trombone, ldr , Keith Smith, trumpet, voc Jørgen Svare, clarinet, Jens Sølund, bass, Jørn Jensen, piano, Knud Ryskov Madsen, drums

Meriden, Conn 7 7 72

BUGLE BOY MARCH (Trad) B 34

NEW ORLEANS HIGH SOCIETY FUNERAL AND MARCHING BAND
John Bucher, Pierre Merlin, cornets Pierre Atlan, Woody Allen, clarinets Daniel Barda, Dick Oreiwitz, trombones, Martine Morel, Dick Miller, pianos Marshall Brickman banjo Fredy Yzerman tuba, Teddy Hocquemiller, drums

Wallingford Conn 4 21 72

RECORDING ENGINEER Glenn Allen/*ALBUM DESIGN* Andrew Hennaway/*MASTERING & EDITING* Glenn Allen Pete Campbell, Bill Sinclair/*ALBUM NOTES* Pete Campbell

Printed in U.S.A

Jazz of the Connecticut Traditional Jazz Club

CONNTRAD JAZZ

STEREO

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Red Onion Jazz Band

This album marks the seventh year that THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. has sponsored and supported live jazz performances throughout the state of Connecticut. The club has been faithful to its original goal of providing a forum for major established traditional jazz artists, as well as initiating exposure for new, upcoming talent.

That jazz is an international language is clear to everyone, and the club, whenever possible, has reflected this in its programming (roughly eight concerts per year). It is therefore not surprising that the music in this album features several fine performances by the New Orleans Rascals, a group from Osaka, Japan. This band's dedication to traditional New Orleans Jazz is abundantly evident in the music itself, and in addition, Ryoichi Kawai, the leader, plays a clarinet owned by the late George Lewis and a gift from Mrs. Lewis, while a banjo owned by the late Johnny St. Cyr is played by Junichi Kawai.



New Orleans Rascals, Osaka, Japan

Photo by - Andrew Wittenborn

The Red Onion Jazz Band is completely familiar to followers of the club and can be heard on a previous release now out of print, CTJC SLP #3. This current album, however, has an added feature --- the pungent singing of Natalie Lamb. The inspirational sources for Miss Lamb and the band are rooted in the same soil, providing a wedding of voice and orchestra that is thoroughly convincing.

"Wild Bill" Davison requires no introduction to jazz fans and proves again on these tracks that he is a formidable cornetist and a totally unique and original artist. His "stop time" chorus on Sweet Georgia Brown is superb. He is ably supported by a carefully chosen group of all stars. The fine trombone work by Lou McGarity marks one of his last appearances in a small jazz group before his untimely death on August 24, 1971.

ConnTrad is grateful to all the musicians who by their contributions of time and talent have made this album possible.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit cultural organization incorporated in the state of Connecticut and governed by a volunteer Board of Directors elected by the membership.

Information on membership, active participation and recordings can be obtained by writing to the club.



Natalie Lamb

Photo by - Andrew Wittenborn



Jun Kobayashi
Pres., OOJC, Osaka

Photo by - Alan Flynn



Lou McGarity – 1917 1971

Photo by - Andrew Wittenborn



(Left to Right)
Joe Muranyi, "Wild Bill" Davison, Jack Lesberg, Lou McGarity

Photo by - Andrew Wittenborn

THE CONNECTICUT TRADITIONAL
JAZZ CLUB, INC.
P.O. BOX 1263,
WESTON, CONNECTICUT 06880 USA



"Wild Bill" Davison

Photo by - Alan Flynn

SIDE 1

CANAL STREET BLUES (3:48)
CHIMES BLUES (4 45)
SONG OF THE SHORES (3:55)
WILLIE THE WEEPER (5 00)

NEW ORLEANS RASCALS
Ryoichi Kawai, clarinet, Leader; Keitaro Shiga, trumpet, Tsunetami Fukuda, trombone. Mitsuo Takahashi, alto sax.; Satoshi Adachi, piano; Junichi Kawai, banjo; Nobuo Ishida, bass; Jun Kobayashi, washboard, Yoichi Kimura, drums.

Bridgeport, Ct., 31 July 1971

OH, MY BABE (3:52)
voc: Natalie Lamb

RED ONION JAZZ BAND

SIDE 2

CAKE WALKIN' BABIES (2:35)
voc: Natalie Lamb
YOU'VE BEEN A GOOD OLD WAGON (3.02)
voc Natalie Lamb
SHREVEPORT STOMP (2 56)

RED ONION JAZZ BAND
Bob Thompson, drums and Leader; John Bucher, cornet; Oenis Brady, clarinet and sop. sax; Oick Dreiwitz, trombone; Hank Ross, piano; Eric Hassell, banjo; Arnold Hyman, bass; Natalie Lamb, vocals.

Bridgeport, Ct., 7 February 1970

SLEEPY TIME OOWN SOUTH (6:18)

SWEET GEORGIA BROWN (4 51)

THE DAVISON – McGARITY GROUP
"Wild Bill" Oavison, cornet; Lou McGarity, trombone; Joe Muranyi, clarinet and sop. sax; Chuck Folds, piano; Jack Lesberg, bass; Cliff Leeman, drums.

Meriden, Ct., 4 December 1970

RECORDING ENGINEERS: Glenn Allen, Pete Campbell / *ALBUM OESIGN:* Andrew Heminway / *MASTERING & EOITING:* Glenn Allen, Pete Campbell, Bill Sinclair / *ALBUM NOTES:* Dr. Albert Vollmer

Printed in U.S.A

Jazz of the Connecticut Traditional Jazz Club

5

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CTJC – SLP – 5 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo: Andrew Wittenborn

FREDDIE KOHLMAN and PAUL BARBARIN



Photo: Hank O'Neal

ZUTTY SINGLETON



Photo: Andrew Wittenborn

J. C. HIGGINBOTHAM

THIS RECORD IS DEDICATED TO THE MEMORY OF PAUL BARBARIN 1901 - 1969

The goal of the CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is simply stated. It is dedicated to the preservation and documentation of traditional jazz artists; the preservation of the art; and the promotion of wider acceptance and understanding of traditional jazz.

This year provided ConnTrad listeners with its most varied and extensive concert season. It was also the year traditional jazz moved northward, to encompass Kansas City and Chicago, in addition to a number of memorable concerts by veterans from New Orleans. A Kansas City band, led by Eddie Barefield featured a number of Kansas City oriented musicians currently resident in New York City. This highly successful event was organized by Frank Schenck and Frank Driggs.



Photo: Andrew Wittenborn

SNUB MOSELY and EODIE DURHAM

Another highlight of the year was the presentation of the Franz Jackson All Stars, a group made up of a number of legendary Chicago based musicians. Al Vollmer arranged for a series of concerts which were definitely a musical and financial success.

It would appear, however, the highpoint of the year was the presentation of the Onward Brass Band. Not only did this marvelous organization play a concert for ConnTrad, but it engaged in a street parade under the auspices of the Connecticut Commission on the Arts. A New Orleans brass band, marching in the streets, is a moving experience and the parade of 29 July 1968 brought a little bit of the excitement of New Orleans to the somewhat deprived area of Hartford, Connecticut.

Concerts that featured the Kid Thomas Band, the Barry Martyn All Stars, and groups built around Frog Joseph, Freddie Kohlman and Alvin Alcorn as well as Zutty Singleton and J.C. Higginbotham were also highlights of the 1968-69 season.

Special mention should be made of Barry Martyn's 1969 excursion to our shores. He was able to come to the United States and subsequently to the New Orleans Jazzfest (for the second year in a row), only through the efforts of ConnTrad, which organized a series of concerts for the band throughout the country. The concert series was so successful that the band was able to return home with a profit, rather than merely engage in a break-even exercise.

Plans are underway to make the 1969-70 ConnTrad season even more successful than last year. ConnTrad is a non-profit, cultural organization, but to carry out its programs a great deal of support is needed. The great bulk of our support comes from our eager and enthusiastic membership, and an increased membership would be an even greater asset. Membership information, as well as this album, may be obtained by writing to the club.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
BOX 152, WETHERSFIELD, CONNECTICUT 06109 USA

THE ONWARD BRASS BAND



Photo: Jack Bradley

SIDE 1

MARYLAND MY MARYLAND (3:00)

JUST A CLOSER WALK WITH THEE (5:06)

SECOND LINE (7:19)

ORIGINAL DIXIELAND ONE-STEP (8:36)

THE ONWARD BRASS BAND
PERSONNEL. Paul Barbarin, Leader, drums; Danny Barker, Grand Marshall, banjo; Alvin Alcorn, Ernie Cagnolatti, trumpets; Clement Tervalon, Wendell Eugene, trombones; Louis Cottrell, clarinet; Jerry Green, tuba; Freddie Kohlman, snare drum.
Meriden, Connecticut, 27 July 1968

SIDE 2

SWEET GEORGIA BROWN (7:50)
ST. LOUIS BLUES (8:01)

SINGLETON-HIGGINBOTHAM ALL STARS
Bill Barnes, Cornet; J. C. Higginbotham, trombone; Noel Kalet, sop. sax & clarinet; Bill Sinclair, piano; John Toumine, bass, Dave Duquette, banjo; Zutty Singleton, drums. Orange, Conn., 6 Sept. 1968

TROMBONE BATTLE (5:56)

KANSAS CITY ALL STARS
Ed Lewis, trumpet; Snub Mosely, Eddie Durham, trombones, Eddie Barefield, clarinet; Lem Johnson, tenor sax; Juanita Bolar, piano, Abe Bolar, bass; Wilber Kirk, drums. Orange, Conn., 21 Feb. 1969

WABASH BLUES (4.50)

FROG JOSEPH TROMBONE SOLO
Accompanied by Alvin Alcorn, trumpet; Tommy Sancton, clarinet; Noel Kalet, alto sax, sop. sax; Bill Sinclair, piano, Dave Duquette, banjo; John Toumine, bass; Freddie Kohlman, drums.
Newington, Conn., 22 March 1969

RECORDING ENGINEERS: Pete Campbell, Hank O'Neal, Frank Schenck – ALBUM DESIGN: Andrew Heminway – MASTERING & EDITING: Pete Campbell, Hank O'Neal – ALBUM NOTES. Hank O'Neal PRINTED IN U.S.A.

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phenomenal

DUKES OF DIXIELAND

VOLUME 8

AUDIO FIDELITY

AFLP 1891

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a study in high fidelity sound



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ON CAMPUS with the

AUDIO FIDELITY AFLP 1891

DUKES OF DIXIELAND VOL. 8

Academically speaking, times have changed a great deal since grandpa's day, when a student could go to college without getting into debt. Today college is a much more serious affair. The era of the rah-rah boy, hazing, bathtub gin and long cigarette holders has been replaced by one governed by an uncompromising necessity for maintaining good marks. Today the business of acquiring a college education is too expensive to be taken frivolously. Still, every college and university has its traditions, and no four-year course would be complete without romance, proms, gridiron and other athletic contests, bull sessions, club activities and the many expressions of good fellowship that make college life more tolerable. It all starts when one comes ON CAMPUS.

Because of their youthful, exuberant manner, The Dukes of Dixieland come naturally by their performance of college music. As outstanding contemporary exponents of a jazz style that first found expression in New Orleans, they are not only sympathetic to the needs of college music but experts in the sense that they know how to make such music more dynamic and interesting than it normally sounds. In this recording the chief reason for this, aside from acoustical considerations, is because they begin where most musicians end.

Within the limits imposed on them because of present day requirements for satisfactory scholastic standing, college students play harder these days in order to relax from much more rigorous courses. The crowds of yesterday that turned out to witness football games are as nothing compared with today's classics that can fill an Orange, Sugar or Rose Bowl with 75,000 screaming fans. Even the uninitiated experiences a thrill when he sees the teams parade across the field accompanied by the strains of "Buckle Down, Winsocki" or the famous "Stein Song." The same thrill has been felt by anyone who has had the experience of attending a formal college prom and waltzing or doing the Lindy with that certain girl. And no less applies to those who have enjoyed the scores of other activities—curricular and extracurricular—that are part of campus life. Much of this need for additional pleasure and relaxation is filled by college music.

College music is a natural vehicle for The Dukes of Dixieland because New Orleans, where they cut their musical eye teeth, has been known as a college center for many years. The Dukes themselves grew up in an environment where young musicians got their start by playing at college affairs, weddings, conventions, fairs, public functions, funerals, theaters, hotels and night clubs.

New Orleans jazz was originated and developed by the Negro, who used as material the vast body of spirituals, work and minstrel songs, marches, Creole songs, and native chants and rhythms that were brought to the New World from Western Europe and Africa. Although the original Dixieland Band and its many imitators flourished during the early part of the 20th century, when New Orleans music was at its peak, Dixieland as a style is a successor chronologically to New Orleans music. At the same time, the term Dixieland is often employed in a broad sense to describe both New Orleans music and other types of hot jazz that were developed both by Negro and white musicians in various sections of the United States.

Major stylistic differences between New Orleans jazz and Dixieland are that the former is usually somewhat listless and slow, while the latter tends to be much livelier and has much stronger dynamics; also, wind instruments in Dixieland play in more regular tempo than they did in New Orleans music, where musicians generally played notes a little after the beat or changed the duration of notes at will. Finally, Dixieland lends itself to every type of tune and rhythm, while New Orleans jazz is more effective when a folksong, spiritual or slow, quadrupte-time melody is involved.

The interesting thing about The Dukes of Dixieland is that their playing always suggests a kind of spontaneous performance rather than a formal score. A talent for creating a very definite kind of group personality distinguishes The Dukes from many other combos, which are inclined to play as if they were following a score closely. Thus, while The Dukes' personality as an ensemble is recognizable in everything they play, their extemporization from one performance to another changes enough to make every selection sound like a unique and completely original creation. The combo is thorough in its analysis, preparation and rendition of every number they undertake. Every composition is studied minutely, discussed at length, blue-printed and then played in a wholly new, individual manner. The net result sounds for all the world like improvisation at its brilliant best, and The Dukes have no equals in this respect.

The Dukes are a glowing example of a jazz group which has taken the same traditions and materials as those inherited by scores of other combos and has gone on to bigger and better performances. The instruments they play in this and their other recordings for Audio Fidelity are typical of the basic instrumentation of Dixieland —trumpet, trombone, banjo, clarinet, piano, tuba, string bass and drums. In this respect the combo represents a striking contrast with the massed jazz bands of the 1920's, which were considered a "must" for the performance of college, among other kinds of music. The Dukes' complement is similar to the size of the average college band, which is generally limited in manpower. However, when one hears their earth-shaking power, their tremendous range of melodic and rhythmic dynamics, and their amazing technical skill, one is forced to conclude that the big bands of yesterday had no advantage whatsoever because of numbers. One important reason for The Dukes' success is that each member of the combo is a first class virtuoso in his own right, and also has the knack of complementing or blending his playing with the other musicians in the combo.

In addition to "Buckle Down, Winsocki" and the "Stein Song," this recording presents The Dukes playing a liberal selection of Campus favorites—"Fight On, Ohio," "Rambling Wreck From Georgia Tech," the "Notre Dame Victory Song," "Varsity Drag," the nostalgic "Whiffenpoof Song", "Sweetheart of Sigma Chi" and others.

Through the application of meticulous engineering procedures this recording emerges not merely as a collection of college music in the Dixieland manner, but as a truly overwhelming experience in musical sound. The rousing strains of old-time favorites like "The Stein Song" and "Rambling Wreck From Georgia Tech" take on a quality of jubilance that makes one want to stand up and start cheering. By way of contrast, through the use of the ultimate in high fidelity sound techniques, the most subtle tonal nuances are captured in the more quiet pieces like "The Whiffenpoof Song" and "Sweetheart of Sigma Chi." In every instance, the net result in terms of sound is such as to satisfy the standards of the most exacting Hi-Fi devotees.

THE DUKES OF DIXIELAND have won for themselves a place in jazz history which will stand prominently alongside the many famous individuals and organizations that have achieved recognition in the development of popular music. Their climb to success started in 1947, when two brothers, Frank and Fred Assunto, formed a high school band to play Dixieland in their native New Orleans. Whenever the combo succeeded in landing an engagement, they used the name Basin Street Four, Five, Six, etc., depending on the number of musicians they could assemble to fill the date.

After months of playing in eating establishments on the outskirts of New Orleans, they heard that the Horace Heidt band was due to visit the city on a talent hunting trip in conjunction with its radio program. The Assunto brothers got together a group, secured a spot on the program and gave their all. The response was so favorable that they were invited to tour with the show. Under the name Junior Dixie Band, they traveled with the Heidt program and won such acclaim that they decided to turn professional. Waiting until they had saved some money, they left the Heidt show, announced that they had become professional, bought themselves uniforms, and took the name The Dukes of Dixieland. Soon afterward they started an engagement at the Famous Door night club in New Orleans which lasted 44 months and paved the way for appearances in many other top clubs throughout the country.

Besides Frank and Fred Assunto, the Dukes have another dynamo in the person of Jac Assunto, their father, who is known to the combo as "Papa Jac." In addition to filling a spot as musical Jack of all trades, Jac handles the combo's business affairs. Although he tikes to keep the matter a secret, he holds a degree in business administration from Tulane University to justify his business managerial duties.

TECHNICAL DATA (RIAA)

Total Frequency Range Recording

This recording was made on an Ampex Tape Recorder Model 300 with Telefunken and Altec Microphones The Masters were cut on an Automatic Scully Record Lathe with Grampian Feedback Cutter Heads driven by specially designed 200 watt amplifiers

Mastering was done at the studios of B & C Recording in New York with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human hearing, nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies

However, it is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost For this reason and to achieve the ultimate in our "studies in HIGH FIDELITY sound" we have gone to these extreme electronic lengths

Although any 33⅓ RPM record playing equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10KC

SIDE 1

1. Roll on Tulane (Tenhoor-Goldstein) T. W. Allen Co., BMI
2. Rambling Wreck from Georgia Tech (Roman) Melrose, ASCAP
3. Notre Dame Victory Song (Shea-Shea) Melrose, ASCAP
4. Fight On, Dhio (Dougherty) Melrose, ASCAP
5. On, Wisconsin (Purdy) Melrose, ASCAP
6. Hats Off To Illinois

SIDE 2

1. Stein Song (Tenhoor-Fenstad) C. Fischer, ASCAP
2. The Whiffenpoof Song (Minnigerode-Pomeroy-Galloway) Miller, ASCAP
3. Jamboree Jones (Mercer) Robbins, ASCAP
4. Sweetheart of Sigma Chi (Vernor) Melrose, ASCAP
5. Varsity Drag (DeSylva-Brown-Henderson) DeSylva-Brown-Henderson, ASCAP
6. Buckle Down, Winsocki (Martin-Blane) Chappell, ASCAP

FRANK ASSUNTO, trumpet
FRED ASSUNTO, trambone
JAC ASSUNTO, trambone and banja
JACK MAHEU, clarinet
STANLEY MENDELSON, piano
NORMAN (RED) HAWLEY, drums
BILL PORTER, string bass
LOWELL MILLER, tuba

Write for free catalogs listing the latest Audio Fidelity monaural, Stereodisc* and Stereo Mastertape* releases: Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.

Photography BOB WITT

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DL 74807

STEREO

DECCA

DOWN BY THE RIVERSIDE
WHO'S SORRY NOW?
MAME/IF I HAD YOU
I'VE FOUND A NEW BABY

Sunrise, Sunset

THE SHADOW OF YOUR SMILE
THAT'S A PLENTY/MICHELLE
THEM THERE EYES/WHISPERING
LAZY RIVER/SUNRISE, SUNSET

THE DUKES OF DIXIELAND



DL 74807
DECCA STEREO

Sunrise, Sunset

THE DUKES OF DIXIELAND

The Dukes of Dixieland have outlasted most of the competition simply by sticking to what they do best—Dixieland. Although they seldom play it from sunrise to sunset (it's more often the other way around), they do play it for all they're worth all the time they're on the stand, and there are always crowds who love them for it.

One of the fallacies which handicaps jazz in general is a belief in the virtue of newness. This results in the constant creation of new fashions and their vigorous, well-organized promotion, for the jazz market can, to some extent, be manipulated by artificial means. That is to say, a demand can be created for the model with fancy tailfins, or the higher skirt, or the broader tie. Preceding styles and fashions are, as a consequence, momentarily eclipsed and put down as being old-fashioned by a large part of the audience. Dixieland, however, survives all these shifts and changes, not merely as a hardy, indigenous form in the land of its birth, but also in Europe, Australia, Japan, and—more surprisingly—in Soviet Russia.

As a style, it is dependent on instrumentation and to some extent on repertoire, both factors being consistently recognized by the Dukes of Dixieland in this and their many other albums. The "good ol' good ones" of the repertoire heard here are *Down By The Riverside, Whispering, I've Found A New Baby, Who's Sorry Now?, Them There Eyes, If I Had You, Lazy River* and *That's A Plenty*. These are tunes with which everybody is familiar, and this familiarity, far from breeding contempt, helps the audience to judge the level of performance. New numbers which lend themselves to Dixieland treatment are, of course, added from time to time. In this set, they include a movie theme, a Beatles' hit, and a couple of songs from Broadway shows, on one of which, *Mame*, Frank Assunto obliges with a hearty vocal.

Euphoria also results from the familiar, time-tested instrumentation, which is basically patterned on that of the New Orleans brass band. The relative freedom of the jazz group contains elements of caricature, but the clear trumpet lead, the shrilling clarinet embellishments, and the pumping harmonic bass of the tailgate trombone, frequently bring pictures to mind of a band strutting down the street. Beneath them, in jazz, is the steady, purposeful rhythm of piano, bass and drums. To thousands of devotees throughout the world, this total sound is like home and happiness.

Dixieland is not easy to play well, and many accomplished jazz musicians cannot play it at all. It has its own subtleties and principles, its own traditions and conventions, and these are rewarding to study, but it is not necessary to *understand* it to appreciate it, for it is essentially an outgoing, good-time music which communicates directly. Having nothing to hide, it tells all.

In the hands of specialists like the Dukes of Dixieland, there is an additional feeling of security. They know very positively where they're going, and they catch up and take the listener along. Frank Assunto has the dominant role on trumpet (sometimes he switches to flugelhorn on solos) and he is always in command. Papa Jac, whether on trombone or banjo, adds his own note of authority in support. The sad death of his other son, Fred, was a severe blow to the group, but the show goes on and Ed Hubble has stepped worthily into the breach. Jerry Fuller's flowing clarinet gives a lacy suppleness to the ensembles, which are pivoted on the solid foundation of Rudy Deutsch's bass and Barrett Deems' drums. The rhythm section is completed by Gene Schroeder, a pianist whose vast experience is explicit both in solo and accompaniment.

This, then, is Dixieland that sounds like Dixieland should!

IF YOU'VE ENJOYED THIS RECORDING...
YOU'RE SURE TO LIKE THESE
OTHER GREAT DUKES OF DIXIELAND ALBUMS...

DUKES OF DIXIELAND "LIVE" AT BOURBON STREET (CHICAGO)



Opening Theme And China Boy • Do You Know What It Means To Miss New Orleans • Charade • I Will Wait For You • Mack • Struttin' With Some Barbecue • Hello, Dolly! • Red Roses For A Blue Lady • High Society • Fiddler On The Roof • Bourbon Street Blues • South Rampart Street Parade And Closing Theme
DL 4653
DL 74653 (Stereo)

COME ON AND HEAR! • THE DUKES OF DIXIELAND



King Of The Road • Baubles Bangles And Beads • Exactly Like You • My Kind Of Town • Yvette • Indiana (Back Home Again In Indiana) • Lo-ve-ly • A Taste Of Honey • Everybody Loves My Baby • Someday You'll Be Sorry • Alexander's Ragtime Band • Clarinet Marmelade
DL 4706
DL 74706 (Stereo)

Side One

1. SUNRISE, SUNSET (2:17-BMI) — Jerry Bock-Sheldon Harnick
2. WHISPERING (2:08-ASCAP) — John Schonberger-Richard Coburn-Vincent Rose
3. MICHELLE (2:03-BMI) — John Lennon-Paul McCartney
4. DOWN BY THE RIVERSIDE (2:13-P.D.) — Traditional
5. THE SHADOW OF YOUR SMILE (2:19-ASCAP) Love Theme From "The Sandpiper" An MGM Film — Johnny Mandel-Paul Francis Webster
6. I'VE FOUND A NEW BABY (2:04-ASCAP) — Jack Palmer-Spencer Williams

Side Two

1. WHO'S SORRY NOW? (1:55-ASCAP) — Bert Kalmar-Harry Ruby-Ted Snyder
2. THEM THERE EYES (2:17-ASCAP) — Maceo Pinkard-William Tracey-Doris Tauber
3. IF I HAD YOU (2:18-ASCAP) — Ted Shapiro-Reg Connelly-Jimmy Campbell
4. LAZY RIVER (1:54-BMI) — Sid Arodin-Hoagy Carmichael
5. MAME (2:12-ASCAP) From The Broadway Musical "Mame" — Jerry Herman
6. THAT'S A PLENTY (3:00-ASCAP) — Lew Pollack

•

PRODUCED BY HARRY MEYERSON

998.D

THIS IS A TRUE HI-FI STEREOPHONIC RECORD!

DECCA RECORDS **FULL STEREO**

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Proper care of this Stereo record will prolong its life and increase your listening enjoyment. Keep stored in special protective envelope; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper speed and be sure needle pressure is adjusted for Stereo playback. **Check needle frequently for wear – if defective it can permanently damage this Stereo record.**

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AUDIO FIDELITY

a study in high fidelity sound

AFLP 1918

CARNEGIE HALL CONCERT

DUKES OF DIXIELAND

VOL. 10



...YOU HAVE TO HEAR IT TO BELIEVE IT!

a study in HIGH FIDELITY sound

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a study in HIGH FIDELITY sound

AUDIO FIDELITY AFLP 1918

THE DUKES AT CARNEGIE HALL

VOL. 10

It was inevitable for The Dukes of Dixieland to play at Carnegie Hall. Ever since popular music first stormed the hallowed walls built by Andrew Carnegie, jazzmen have been beating a path there on the premise that jazz, like classical music, must be heard under the most ideal conditions to be properly appreciated. The Dukes needed no auxiliary power to navigate a course to Carnegie Hall. From the very first days they banded together back in New Orleans as amateurs to the present time, when they enjoy a reputation as one of America's leading Dixieland combos, they have been propelled upward by their volcanic enthusiasm for everything associated with music.

One of the chief characteristics of the Dukes' style is spontaneity. Their playing reflects seasoned musicianship and consummate technical skill. In a very basic manner, therefore, they adhere to the tradition of authentic New Orleans jazz as it was performed by Crescent City musicians during the early 1900's; also to the studied style exemplified by contemporary exponents of Dixieland. However, here all similarity ends. For the main difference between them and other combos is that The Dukes turn out a musical product combining perfect polish with unrestrained originality of expression, instead of an undisciplined, discordant free-for-all.

If one goes along with the assertion of some authorities that only pure improvisation is true jazz, The Dukes are true jazzmen, for part of their unique manner of playing is due to their ability as improvisers. If one takes the position of those who hold that great jazz depends mostly upon effective arrangements, by this standard also The Dukes are great jazzmen. The reason why either of these standards can be applied to them—admitting the importance of both improvisation and good arrangements—is because The Dukes have something perhaps even more essential, and that is a definitive musical personality.

Environment is another reason for The Dukes' success. During the golden years of New Orleans jazz—roughly from 1900-1915—handsmen like Buddy Bolden, Fred Keppard, Joe Oliver and Jack Laine were considered (and still are) outstanding because they played true jazz. Their constantly changing style was explained by the fact that they played for less respectable crowds—those who frequented the dance halls and saloons of fabled Storyville and other districts noted for pleasure, where trumpet-playing wizards and piano virtuosos were kings. In place of the kind of respectable fare served up by big and flashy bands, which also went in for comparatively tame instrumental arrangements, jazzmen like Bolden, Keppard, Oliver and Laine were daring experimenters. The same holds for The Dukes, who had an opportunity to experiment in all sorts of ways during their early years in New Orleans in stands at various supper clubs. "We had to play all kinds of music for all sorts of people," they recall, "and we learned that no audience likes stereotyped playing, whether it happens to be sweet and low, hot and hybrid, or wild and woolly." The Dukes discovered that they had to develop a powerful musical personality. And this they did successfully.

The emergence of The Dukes as one of the nation's leading Dixieland groups corresponds with a significant change in the performance of jazz. This is the development of the small band, which has enjoyed considerable popularity since the end of World War II. The trend represents a return to the kind of instrumental combination that enjoyed favor during the early days of New Orleans music, when ensembles were limited to anywhere between five and eight instruments—drums, piano, trumpet, clarinet, saxophone, tromhone, bass and guitar. And while economy is one reason for this revival of the small band, an even more important factor is that jazzmen, in spite of the popularity of the big band, realized that quality rather than quantity is more important in the rendition of good jazz. Still another reason why many musicians, including The Dukes, have come to prefer playing within the informal confines of small groups is because they are spared the artificial pattern existing in large bands which depend so strongly on every man following the score and on simultaneous phrasing and attack for their effectiveness. In the small combo, much more emphasis is placed on the individual performer, and the ability to delineate solo passages and improvise along with the rest of the group are the criteria by which the musician's effort are judged. In the case of The Dukes, freedom is a major consideration and one of their most noticeable "personality" traits.

Back in the early 1900's, keen competition was a powerful generating force that launched jazzmen on the climb to fame. In those days there were so many musicians in New Orleans that the only way one could earn a reputation was by out-blowing and outperforming others. It was a common occurrence for two bands to meet right out in a busy street and engage in a "carving contest" to determine which performed best. The band that won most applause invariably attracted larger crowds when they played at a dance. "Carving contests" were also popular with instrumental virtuosos. The story is told about trumpeters Louis Armstrong and Emmet Hardy, who locked horns in a "carving contest" that ended with Hardy's victory after hours of trumpet solos. Such was his determination to win that blood spurted from Hardy's lips when they decided to call it quits. From that day on he was one of the Southland's most popular musicians.

The Dukes' performance at Carnegie Hall was not exactly in the nature of a "carving contest," since they were not competing directly with any other combo. However, in recent years jazz concerts at the world-famous house have become a kind of measurement of a group's popularity. A musician or ensemble has to have a large following to be able to fill Carnegie Hall. And the size of The Dukes' following can be appreciated by the fact that their Carnegie Hall concert in 1958 was an event that filled the place to the rafters and left a huge overflow crowd.

This recording is a real "You Are There" experience for the listener. Between audience applause, the informal talks by members of the combo and the remarkable realism of sound achieved through multi-directional microphone placement and guaranteed total frequency range techniques, one has the feeling of being part of the audience in the hall. And in spite of the usual formality associated with any concert in Carnegie Hall, the performance radiates an atmosphere of informality of the sort one would expect to find in someone's living room.

The record includes a number of historic blues pieces which date back at least to 1915 and probably earlier—*Royal Garden Blues, Tin Roof Blues, Muskrat Ramble* and *Yellow Dog Blues.* All of these have been interpreted through the years by every combo that has ever pretended to be worth its salt. Then there are *Slide, Frog, Slide* and *76 Trombones,* which give the combo an opportunity to weave their own particular spell of magic around the tromhone as the center of attraction. Finally, there is *Moritat,* the show stopper from *Three Penny Opera,* and *Sweet Georgia Brown,* both of which The Dukes invest with some striking effects and approaches that are entirely different. All in all, this is a historic concert performance, and it is captured with all the purity and presence that the most discriminating high fidelity record fan might hope for.

THE DUKES OF DIXIELAND climbed the rugged ladder of success during the relatively short space of eleven years. It all started in 1947, when brothers Fred and Frank Assunto formed a small high school combo to play Dixieland music in their native New Orleans. Securing players when they were fortunate enough to get dates wasn't always easy, and accordingly the combo used the name Basin Street Four, Five, Six, etc., depending on the number of players that could be rounded up when fortune smiled. The band rehearsed at school during the week, and on week-ends they filled engagements in one or more places on the outskirts of Crescent City.

A visit to New Orleans by bandleader Horace Heidt and his organization proved to be the turning point in The Dukes career. Heidt was touring and combining business with talent hunting. Learning that he was expected in town, the Assunto brothers rounded up some players, practiced a few numbers like crazy and played on the Heidt show via radio. Their performances drew such kudos that it led to an offer from Heidt to tour with his group. The Assuntos accepted the offer, and traveled with Heidt for several months. Their playing proved so successful that they decided to turn professional. Back they went to New Orleans, where they joined the musicians union and invested in uniforms. They also changed their name to The Dukes of Dixieland. Since then their career has been lighted by one triumph after another all over the nation. One of the proudest members of the combo, aside from Frank and Fred Assunto, is their father, Jac, who doubles at trombone and banjo and at managing the business affairs of the group. Jac is almost as proud of his business administration degree from Tulane University as he is of his two brass virtuoso sons.

This recorded production is Volume 10 of a series entitled "The Dukes of Dixieland" (You Have to Hear it to Believe It!).

FRANK ASSUNTO, trumpet
FRED ASSUNTO, trombone
JAC ASSUNTO, trombone and banjo
STANLEY MENDELSON, piano
LOWELL L. MILLER, tuba and bass
NORMAN D. HAWLEY, drums
EUGENE BOLEN, clarinet

SIDE 1

1. Royal Garden Blues (Spencer-Williams) Shapiro-Bernstein (ASCAP)
2. (Introduction), Blues
3. Tin Roof Blues (Pollack, Brunies, Roppolo, Stitzel, Mares, Melrose) Melrose (ASCAP)
4. Slide Frog Slide (Barbarin-Joseph) Commodore (ASCAP) (Introducing Dad)
5. 76 Trombones (Wilson) Frank Music (ASCAP)

SIDE 2

1. Muskrat Ramble (Gilbert-Ory) G. Simon, Inc. (ASCAP)
2. MORITAT (K. Weill) Harms, Inc., (ASCAP) "MACK THE KNIFE"
3. Yellow Dog Blues (W. C. Handy) Handy Bros. (ASCAP) (Applause and talk)
4. Sweet Georgia Brown (Casey, Bernie, Pinkard) Remick (ASCAP) (Applause and talk)

Final Applause

TECHNICAL DATA (RIAA)

TOTAL FREQUENCY RANGE RECORDING

This recording was made on an Ampex Tape Recorder Model 300 with Telefunken, Electrovoice and Altec Microphones. The Masters were cut on an Automatic Scully Record Lathe with a Westrex Cutting Head.

Mastering was done with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

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High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10KC

Write for free catalogs listing the latest Audio Fidelity monaural, Stereodisc and Stereo Mastertape releases: Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.

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DYNAMIC A NEW DIMENSIONAL SOUND STEREO SR 52036

ROULETTE
DYNAMIC HIGH FIDELITY
BIRDLAND SERIES

DANCE ALONG WITH BASIE

It's A Pity To Say Goodnight
It Had To Be You / Secret Love
Give Me The Simple Life
Makin' Whoopee / Fools Rush In
Can't We Be Friends / Misty
How Am I To Know/Easy Living







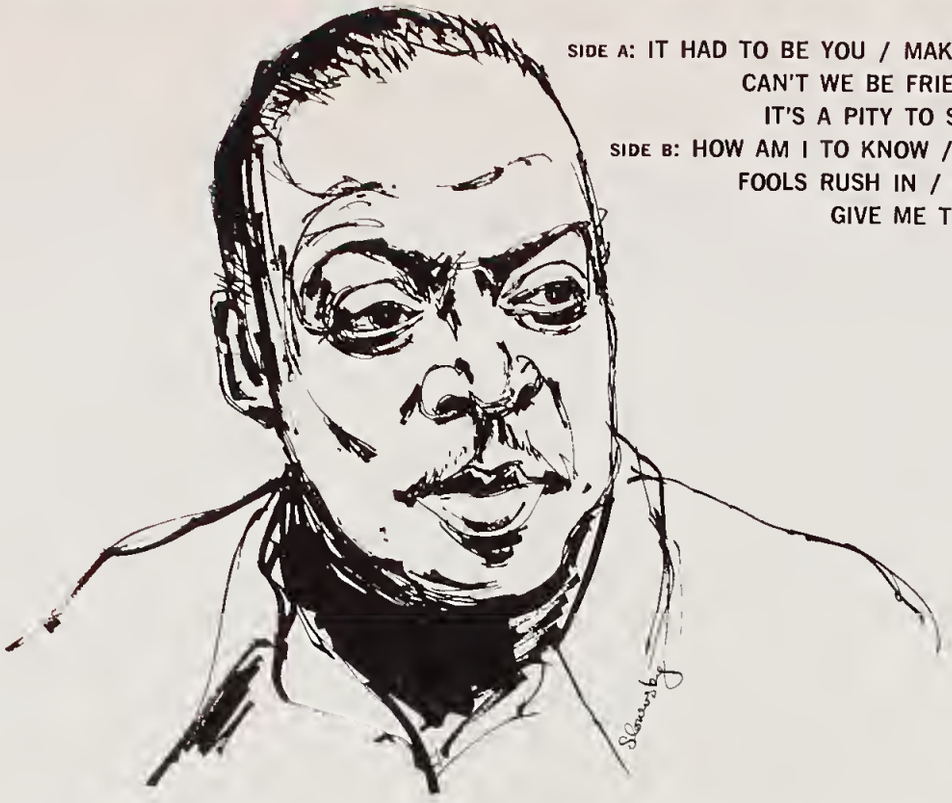


Count Basie
and his orchestra

PHOTO: JAY MAISEL

ROULETTE BIRDLAND SR 52036

DANCE ALONG WITH BASIE



SIDE A: IT HAD TO BE YOU / MAKIN' WHOOPEE /
CAN'T WE BE FRIENDS / MISTY /
IT'S A PITY TO SAY GOODNIGHT
SIDE B: HOW AM I TO KNOW / EASY LIVING /
FOOLS RUSH IN / SECRET LOVE /
GIVE ME THE SIMPLE LIFE

COUNT BASIE and His Orchestra

COUNT BASIE, Piano / FREDDIE GREEN, Guitar / SONNY PAYNE, Drums / EDDIE JONES JR., Bass, THAD JONES, JOE NEWMAN, JOHN ANDERSON, SNOOKY YOUNG, Trumpets / MARSHALL ROYAL, FRANK FOSTER, WILLIE MITCHELL, CHARLIE FOWLKES, Saxophones. FRANK WESS, Saxophone and Flute / HENRY COKER, BENNY POWELL, AL GREY, Trombones.

In the many years that the Count Basie band has come down the pike and dominated the big band jazz scene, it has almost always done so in terms of the electrifying power transmitted. It has done so in terms of the listening experience of hearing the full force of big band jazz played in depth. Dominance has also been in terms of listening to the incomparable soloists, the unity of the sections and most of all, with the Count at the keyboard, the strength of the whole band pulling together without the loss of any of its vital, individual parts.

The key has always been to listen to the Basie band as it cuts loose on standard blues pieces or original compositions written and tailored to fit the stunning musicianship of the Basie aggregation.

But listening to the Basie sound is not the whole story. . . . As set down in this recording, it becomes obvious that the clear cut and penetrating precision, the incredible driving rhythm of this band can be harnessed for strictly dancing! In the fervor of adulation for the band's unequalled technique and sound, this obvious fact is one that has certainly been overlooked.

This is Basie for dancing as he and his men comfortably wrap themselves around familiar and superb songs. This is Basie for dancing . . . the biting brass and brilliance of the reeds, the sometimes delicate eloquence and at other times rousing impact of the ensemble all performing in solid dance tempo, and all of it, pure Basie!

WY659

This dynamic stereo recording is another in Roulette Records' special jazz series, "The Birdland Series." This series takes its name from the world-renowned jazz night club located in the heart of Manhattan in New York City. Year after year this famed emporium features the greatest performers and musicians and has become known to one and all as the "jazz corner of the world." It seems, therefore, only fitting that the best in recorded jazz music carry the same name as this fabulous haven of jazz. If you enjoy this long-playing album it's certain that you will also enjoy the other great albums in "The Birdland Series."

This is another dynamic stereophonic recording meticulously engineered to reproduce the brilliance of stereophonic sound. The most scientific electronic techniques available have been utilized to reproduce a living sound with a minimum of distortion and maximum frequency range. It will play on phonographs designed specifically for stereophonic records and will give excellent monaural performance on standard high fidelity phonographs by replacing the cartridge.

PRODUCED BY: TEDDY REIG

RCA VICTOR



THE BEST OF DIXIELAND

LSP 2982(e)

(RPRS-6196)

SIDE 1

1—ROCKIN' CHAIR (Hoagy Carmichael)
2—TIGER RAG (Original Dixieland Jazz Band)
3—I WISH I COULD SHIMMY LIKE MY SISTER KATE (A. J Piron)
4—HIGH SOCIETY (Porter Steele-Walter Melrose)
5—ST. LOUIS BLUES (W.C. Handy)
6—WHEN THE SAINTS GO MARCHING IN (Traditional)

1. Louis Armstrong and his Orch.
2. Turk Murphy and his San Francisco Jazz Band
3. Mugsy Spanier's Ragtime Band
4 Bourbon Street All Star Dixielanders
5. Henry "Red" Allen's All Stars
6. Billie Johnson and his New Orleans Band

STEREO

Electronically Reprocessed

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • MADE IN U.S.A.

RCA VICTOR



THE BEST OF DIXIELAND

LSP 2982(e)
(RPRS-6197)

SIDE 2

1 - THE ROYAL GARDEN BLUES
(P. & G. Melrose-Pollock-Williams-Stept-Brunies-Melrose)
2 - MISSISSIPPI MUD (Barris-Cavanaugh)
3 - OH DIDN'T HE RAMBLE (Will Hardy)
4 - SOUTH RAMPART STREET PARADE (Bonnie-Haggart)
5 - MILENBERG JOYS (Bocage-Morton-Melrose)
6 - LIVERY STABLE BLUES (Ted Lopez-Nunez)

1. The Dukes of Dixieland
Frank Assunto, Clarence Ludwig, Trumpet
2. Pete Kelly's Big Four
3. Tony Almerico's Dixieland All-Stars
4. Original Memphis Jazz Band

STEREO

Electronically Reprocessed
for Stereophonic Reproduction

TM(s) © RCA CORP. REG. U.S. PAT. OFF.
RADIO CORPORATION of AMERICA—MADE IN U.S.A.

CLUSTER

Cluster 71

Seite 1

1. 7:42
2. 15:43

gema. made in the EU. LC 04435. BB058.

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CLUSTER

Cluster 71

Seite 2

1. 21:32

gema. made in the EU. LC 04435. BB058.

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Hi Hat & Bass
MADE IN ENGLAND
"HABIBA"
(Lahiri/Phillips/Usmar)
BAPPI LAHIRI
Produced by
Francis Usmar & Martyn Phillips
Mixed by The Personix Corp.
(C) Copyright Control
(P) Hi-Hat Records 1988
ALL RIGHTS OF THE RECORD PRODUCER AND OF THE WORK REPRODUCED RESERVED COPYING PUBLIC PERFORMANCES AND BROADCASTING OF THIS RECORD PROHIBITED


Hi Hat & Bass
SIDE B
HYT 3
45 RPM
"HABIBA" (The Bombay Mix)
(Lahiri/Phillips/Usmar)
BAPPI LAHIRI
Produced by
Francis Usmar & Martyn Phillips
Mixed by The Personix Corp.
(C) Copyright Control
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8 20250 07011 6

CULTURES OF SOUL RECORDS

OFFICIAL REISSUE OF THE
SUPER RARE AND SOUGHT AFTER
DISCO/MODERN SOUL MASTERPIECE
BY

EVANS PYRAMID



culturesofsoul.com

COS 701-12

New Release

BALTIMORE BREAKBEAT RECORDS

Presents

ROD LEE

"COME & GET IT"
"ROD INTRO"
"COME ON BABY" (REMIX)
"COOCHIE DRIVE YOU CRAZY"
"BIRTHDAY" (REMIX)
"DJ TOOLS"

BALTIMORE BREAKBEATS

Presents

ROD LEE



CBR-CK/004

THIS SIDE
1. COME & GET IT
2. ROD INTRO
3. COME ON BABY (REMIX)

THAT SIDE
1. COOCHIE DRIVE YOU CRAZY
2. BIRTHDAY (REMIX)
3. DJ TOOLS

MANUFACTURED & DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALT. MD 21201, 410-837-1000, ASK FOR BERNIE.

CLUB BEATZ

RECORDINGS

BALTIMORE BREAK BEATS RECORDS 2002
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.

New Release

BALTIMORE BREAKBEATS

Presents

ROD LEE
CREEP TONIGHT
PROJECT

"CREEP TONIGHT"
"DRIVE YOU CRAZY"
"WAR ZONE"
"GOT TO ROCK"
"WAIT A MINUTE"
"YEA YEA" (Instr.)

BALTIMORE BREAKBEATS

Presents

ROD LEE

Creep Tonight Project



CBR-CK/010

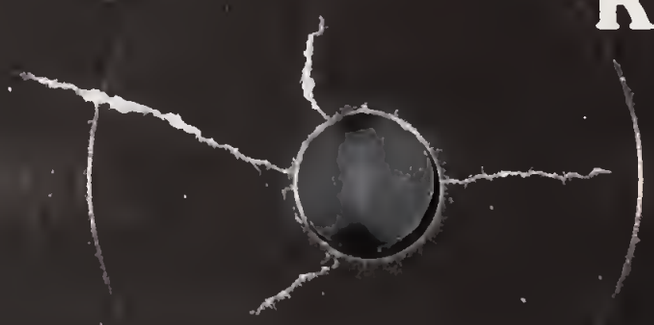
THIS SIDE
1. CREEP TONIGHT
2. DRIVE YOU CRAZY
3. WAR ZONE

THAT SIDE
1. GOT TO ROCK
2. WAIT A MINUTE
3. YEA YEA (INSTR.)

& DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALT. MD 21201, 410-837-1000, ASK FOR BERNIE. MANUFACTURED

CLUB BEATZ

RECORDINGS



BALTIMORE BREAK BEATS RECORDS 2002
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ASK FOR BERNIE R.


STEREO
Guest Star
NGS 1433
Side A
SURFIN' DANCE
The Surf Boys
LATIN SOUL
(Robert J. Hafner)
Anthony Music Corp. (ASCAP)
Surfaris
THE FAIREST OF THEM ALL
Dick Dale
BIG BOARD
Surf Kings
NIGHT SURF PARTY
Surf Kings
LONG PLAYING, 33⅓ RPM — HIGH FIDELITY RECORD Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.


STEREO
Guest Star
NGS 1433
Side B
SURFIN'
The Surf Boys
DELANO SOUL BEAT
(Al Garcia)
Anthony Music Corp. (ASCAP)
Surfaris
WE'LL NEVER HEAR THE END OF IT
Dick Dale
SURF WATER
Surf Kings
WHITE CAP
Surf Kings
LONG PLAYING, 33⅓ RPM — HIGH FIDELITY RECORD Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.

the

BOBBY WATSON BAND

"LIVE AT THE MET"

STEREO
SIDE A

BWB-101

1. **Natural Ball** - A. King BMI
2. **Done Got Over It** - Jones BMI
3. **It's To Late** - Dixon BMI
4. **Pucker Up Buttercup** - Bristol BMI
5. **Checkin Up On My Baby** - Williamson

1984 - Feelgood Records

the

BOBBY WATSON BAND

"LIVE AT THE MET"

STEREO
SIDE B

BWB-101

1. **Red Beans** - Morgnfield BMI
2. **Good Morning Judge** - Harris
3. **This Old World Is To Funky For Me** - Sample BMI
4. **Change Of Pace** - Ross BMI

1984 - Feelgood Records

LOUIS ARMSTRONG
AT HIS RARE
OF ALL RAREST PERFORMANCES

KINGS OF JAZZ
FIVE STARS
SERIE
★★★★★
1

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

SIDE A

KLJ 20001

20001/A

S.I.A.E.

1. **BLACK AND BLUE** (Razaf-Waller-Brooks) 3'57''
2. **I'H CONFESSIN'** (Neiburg-Daugherty-Reynold) 4'08''
3. **STRUTTIN' WITH SOME BARBECUE** (Lil Hardin-L. Armstrong) 1'42''
4. **UP THE LAZY RIVER** (Carmichael-Arodin) 3'18''
5. **YOU RASCAL YOU** (Theard) 3'20''
6. **SAVE IT, PRETTY MAMA** (Don Redman) 2'51''
7. **AIN'T MISBEHAVIN'** (Razaf-Waller-Brooks) 2'53''

(C.W.S. licence)

LOUIS ARMSTRONG
AT HIS RARE
OF ALL RAREST PERFORMANCES

KINGS OF JAZZ
FIVE STARS
SERIE
★★★★★
1

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

SIDE B

KLJ 20001

20001/B

S.I.A.E.

8. DIPPERMOUTH BLUES (SUGAR FOOT STOMP) (Joe Oliver) 1'54"
9. MAHOGANY HALL STOMP (Williams) 2'48"
10. MUSKRAT RAMBLE (Kid Ory) 2'20"
11. ST. LOUIS BLUES (W.C. Handy) 2'48"
12. ROCKIN' CHAIR 1 (Carmichael) 4'47"
13. TIGER RAG (Nick La Rocca) 4'28"

(C.W.S. licence)

RCA VICTOR



MORE MUSIC FROM "PETER GUNN"

LPM
2040
K2PP-1858

1

"NEW
ORTHOPHONIC"
HIGH
FIDELITY

1—WALKIN' BASS 2—TIMOTHY
3—JOANNA 4—MY MANNE SHELLY
5—GOOFIN' AT THE COFFEE HOUSE
6—ODD BALL

(from the soundtrack of the NBC-TV series, "Peter Gunn") (Henry Mancini)

Orchestra conducted by
Henry Mancini

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

LONG 33⅓ PLAY

RCA VICTOR



MORE MUSIC FROM "PETER GUNN"

LPM
2040
K2PP-1850

2
"NEW
ORTHOPHONIC"
HIGH
FIDELITY

1–BLUE STEEL
2–THE LITTLE MAN THEME 3–SPOOK!
4–A QUIET GASS 5–LIGHTLY
6–BLUES FOR MOTHER'S
(from the soundtrack of the NBC-TV series, "Peter Gunn") (Henry Mancini)
Orchestra conducted by
Henry Mancini

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.


FAT CAT'S JAZZ
NATALIE LAMB WAILS
THE BLUES
FCJ 152
Side One
21:34
STEREO
1. A GOOD MAN IS HARD TO FIND--3:52
2. EVIL HEARTED WOMAN BLUES--5:20
3. AFTER YOU'VE GONE--3:56
4. I WANT A LITTLE SUGAR
IN MY BOWL--3:05
5. ST. LOUIS BLUES--5:21

FAT CAT'S JAZZ

NATALIE LAMB WAILS THE BLUES

FCJ 152
Side Two
22:08

STEREO

1. YOU'VE BEEN A GOOD OLD WAGON–3:23
2. WEST END BLUES–3:40
3. THERE'LL BE SOME CHANGES MADE–3:20
4. AM I BLUE?–4:14
5. IF YOU LOSE YOUR MONEY BLUES–4:07
6. GOT ME GOIN'-& CLOSE–3:25

Biograph

THE RED ONION JAZZ BAND
feat: NATALIE LAMB

Side 1
BLUES SERIES

BLP-12012
STEREO

1. Downhearted Blues
2. Trombone Cholly
3. Hot Time In The Old Town Tonight
4. Little Rock Getaway
5. Wild Man Blues
6. San Francisco Bay

mfd. Biograph Records Inc.
All Rights Reserved


Biograph
THE RED ONION JAZZ BAND
feat: NATALIE LAMB
Side 2
BLUES SERIES
BLP-12012
STEREO
1. Cake Walkin' Babies
2. Lizzy's Blues
3. See See Rider
4. Backwater Blues
5. Beale Street Blues
mfd. Biograph Records Inc.
All Rights Reserved



PRETTY IS THE ONLY WAY TO FLY

RED NORVO

PLP-833
Side One

MONO-PACT!

33⅓ Long Playing
Unprecedented Hi-Fidelity
Made in U.S.A.

1. I'LL REMEMBER APRIL (Raye-DePaul-Johnston)
2. SPIDER'S NEST (Red Norvo)
3. TENDERLY (Walter Gross-Jack Lawrence)
4. LULLABY OF BIRDLAND (George Shearing)

Parker RECORDS

PRETTY IS THE ONLY WAY TO FLY

RED NORVO

PLP-833
Side Two
MONO-PACT!

33⅓ Long Playing
Unprecedented Hi-Fidelity
Made in U.S.A.

1. STELLA BY STARLIGHT (Young-Washington)
2. SCORPION'S NEST (Red Norvo)
3. FUNNY VALINTINE (Rodgers & Hart)
4. LOVE FOR SALE (Cole Porter)

COLUMBIA
MASTERWORKS

GROFÉ

GRAND CANYON SUITE

MS 6003

XSM 43665

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

1. SUNRISE
2. PAINTED DESERT
3. ON THE TRAIL

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
MASTERWORKS
GROFÉ
GRAND CANYON
SUITE
MS 6003
XSM 43666
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor
1. SUNSET
2. CLOUDBURST
"360 SOUND"
STEREO
"360 SOUND"
®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.


ROULETTE
BACK WITH BASIE
COUNT BASIE & HIS ORCHESTRA
Produced by Teddy Reig
SR-52113 33⅓ RPM
(RSD-403-A)
STEREO
1. PEPPERMINT PIPES 3:15 (Frank Wess)
(C. B. Music, Inc.-BMI)
2. THANKS FOR THE RIDE 3:40 (Alfred-Ford)
(Sandra Music Corp.-ASCAP)
3. THE ELDER 7:00 (Thad Jones)
(Jazz Editions-ASCAP)
4. SUMMER FROST 3:06 (Frank Wess)
(Frank Wess Publ.)
5. THE TOUCH OF YOUR LIPS 3:15 (Ray Noble)
(Joy Music-ASCAP)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
BACK WITH BASIE
COUNT BASIE & HIS ORCHESTRA
Produced by Teddy Reig
SR-52113 33⅓ RPM
(RSD-403-B)
STEREO
1. BLUISH GREY 4:56 (Thad Jones)
(Jazz Editions-ASCAP)
2. ONE NOTE SAMBA 4:09 (Jobin-Mendoca)
(Leeds Music Corp.-ASCAP)
3. I GOT IT BAD AND THAT AIN'T GOOD 3:15
(Duke Ellington) (Robbins Music-ASCAP)
4. MATTE JERSEY 3:55 (Frank Foster)
(Diane Basie Music Corp.-ASCAP)
5. RED HOT MAMA 3:28 (Ernie Wilkins)
(Sanada Music Corp.-BMI)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


Verve®
Records
THE ESSENTIAL
COUNT BASIE
1. JUMPING AT THE WOODSIDE—3:14
(Basie) Bregman, Vocco &
Conn, Inc. - ASCAP
2. YOU FOR ME—3:10
(Haymes)
JATAP - BMI
3. TWO FOR THE BLUES—2:47
(Hefti-Hendericks)
Neal Hefti Music - ASCAP
4. THE COMEBACK—5:27
(Frazier)
Frederick Music Co. - BMI
5. BLEE BLOP BLUES—2:16
(Basie) Bregman, Vocco &
Conn, Inc. - ASCAP
6. APRIL IN PARIS—3:46
(Duke) Harms, Inc. - ASCAP
V-8407-A
(VG 124)
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


Verve®
Records
THE ESSENTIAL
COUNT BASIE
1. EVERYDAY I HAVE THE BLUES—5:25
(Chatman)
Golden State/Arch Music - BMI
2. PARADISE SQUAT—4:02
(Basie-Harding) Bregman, Vocco & Conn, Inc. - ASCAP
3. FLUTE JUICE—3:04
(Wilkins)
4. ALRIGHT, O.K. YOU WIN—2:44
(Wyche-Watts)
Munson Music - BMI
5. ONE O'CLOCK JUMP—4:26
(Basie)
Leo Feist, Inc. - ASCAP
V-8407-B
(VG 125)
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


20th FOX
ULTRAPHONIC HIGH FIDELITY
VOLUME 1
GLENN MILLER'S ORIGINAL
FILM SOUNDTRACKS
Original studio soundstage recordings made by 20th Century-Fox
for the soundtracks of
"Orchestra Wives" and "Sun Valley Serenade."
FOX 3020
18OP-9905
MFLP-1
SIDE 1
GLENN MILLER AND HIS ORCHESTRA
With Tex Beneke, Ray Eberle, Pat Friday,
Marion Hutton and The Modernaires.
1. IN THE MOOD (Joe Garland)
2- BOOM SHOT (Glenn Miller-Arletta May)
3- SERENADE IN BLUE (M. Parish-G. Miller)
4- BUGLE CALL RAG (Pettis-Meyers-Schoebel)
20th-FOX RECORD CORPORATION, NEW YORK-TMKS. REG., MADE IN U.S.A.
LONG 33 1/3 PLAY


20th FOX
ULTRAPHONIC HIGH FIDELITY
VOLUME 1
GLENN MILLER'S ORIGINAL
FILM SOUNDTRACKS
Original studio soundstage recordings made by 20th Century-Fox
for the soundtracks of
"Orchestra Wives and "Sun Valley Serenade."
FOX 3020
J8OP-9906
MFLP-2
SIDE 2
GLENN MILLER AND HIS ORCHESTRA
With Tex Beneke, Ray Eberle, Pat Friday,
Marion Hutton and The Modernaires.
1- CHATTANOOGA CHOO-CHOO
(Mack Gordon-Harry Warren)
2- YOU SAY THE SWEETEST THINGS, BABY
(Gordon-Warren)
3- IT HAPPENED IN SUN VALLEY
(Gordon-Warren)
4-MEASURE FOR MEASURE (Arletta May)
5- MOONLIGHT SONATA (William Finegan)
LONG 33 1/3 PLAY
20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.

RCA VICTOR



GLENN MILLER CONCERT

LPM
1193
(F2PP–7475)

1

1—ONE O'CLOCK JUMP (Lee Gaines–Count Basie)
2—GOING HOME (from "The New World Symphony") (Dvořák)
3—ST. LOUIS BLUES (W. C. Handy)
4—TIGER RAG (De Costa–La Rocca)
5—APRIL IN PARIS (Harburg–Duke)
6—DIPPER MOUTH BLUES
(Joe Oliver–Louis Armstrong)
(Rec. 3/19/40)

Glenn Miller and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

LONG 33⅓ PLAY

RCA VICTOR



LPM
1193
(F2PP-7476)

GLENN MILLER CONCERT

2

1—EVERYBODY LOVES MY BABY (Williams–Palmer)
2—GEORGIA ON MY MIND (Gorrell–Carmichael)
3—JERSEY BOUNCE (Wright–Plater–Bradshaw–Johnson)
4—MY BLUE HEAVEN (George Whiting–Walter Donaldson)
5—TCHAIKOVSKY'S PIANO CONCERTO
(Arr.: William Finegan)
(Rec. 2/24/42)
6—ARE YOU RUSTY, GATE (Jerry Gray)
(Rec. 6/25/41)

Glenn Miller and his Orch.

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

DECCA®

REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

The
Fabulous Arrangements Of

TOMMY DORSEY IN HI-FI

Featuring

THE TOMMY DORSEY ORCHESTRA
STARRING WARREN COVINGTON

DL 8802
MG 6580

SIDE 1

1. SONG OF INDIA (Rimsky-Korsakov)
2. LIEBESTRAUM (F. Liszt)
3. HAWAIIAN WAR CHANT (Ta Hu Wa Hu Wai)
(Johnny Noble-Leleiohaku-Ralph Freed)
4. MY BABY JUST CARES FOR ME*
(Walter Donaldson-Gus Kahn)
5. EASY DOES IT (S. Oliver-J. Young)
6. OPUS ONE (S. Oliver-S. Garis)

*Vocal Chorus By
Warren Covington

LONG PLAY 33⅓ RPM


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
The
Fabulous Arrangements Of
TOMMY DORSEY IN HI-FI
Featuring
THE TOMMY DORSEY ORCHESTRA
STARRING WARREN COVINGTON
DL 8802
MG 6581
SIDE 2
1. BOOGIE WOOG'E (Clarence "Pine Top" Smith)
2. SATAN TAKES A HOLIDAY (Larry Clinton)
3. SWINGIN' ON NOTHIN' (Sy Oliver-William Moore)
4. SWANEE RIVER (Stephen Foster)
5. THE DIPSY DOODLE
(Larry Clinton)
6. I'M GETTIN' SENTIMENTAL OVER YOU*
(Ned Washington-George Bassman)
*Trombone Solo By
Warren Covington
LONG PLAY 33 1/3 RPM

WALL TO WALL SOUND

UNITED ARTISTS ULTRA AUDIO

THE MODERNAIRES

WW-7524-A

WE REMEMBER TOMMY DORSEY TOO

Side 1

33⅓ RPM

1. BOOGIE WOOGIE
2. THE NIGHT WE CALLED IT A DAY
3. SUNNY SIDE OF THE STREET
4. SONG OF INDIA
5. THERE ARE SUCH THINGS
6. I'M GETTING SENTIMENTAL OVER YOU

A PRODUCT OF UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

WALL TO WALL SOUND

UNITED ARTISTS
ULTRA AUDIO

THE MODERNAIRES

WW-7524-B

WE REMEMBER TOMMY DORSEY TOO

Side 2
33⅓ RPM

1. YES INDEED
2. I'LL NEVER SMILE AGAIN
3. OPUS #1
4. ONCE IN A WHILE
5. SWANEE RIVER
6. MARIE

A PRODUCT OF UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

RCA VICTOR



YES INDEED!

LPM
1229
(F2PP-8394)

SIDE
1

1—I'M GETTIN' SENTIMENTAL OVER YOU
(Ned Washington-George Bassman) (Rec. August 26, 1935)
2—MARIE (Irving Berlin) (Rec. Jan. 29, 1937)
Jack Leonard and Male Chorus
3—STAR DUST (Mitchell Parish-Hoagy Carmichael)
(Rec. Nov. 11, 1940) Frank Sinatra and The Pied Pipers
4—I'LL NEVER SMILE AGAIN (Ruth Lowe)
(Rec. May 23, 1940) Frank Sinatra and The Pied Pipers
5—YES INDEED! (Sy Oliver) (Rec. Feb. 17, 1941)
Vocal by Sy Oliver, Jo Stafford
6—BOOGIE WOOGIE (Pinetop Smith)
(Rec. Sept. 16, 1938)
Tommy Dorsey and his Orch.

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



YES INDEED!

LPM 1229
(F2PP-8395)

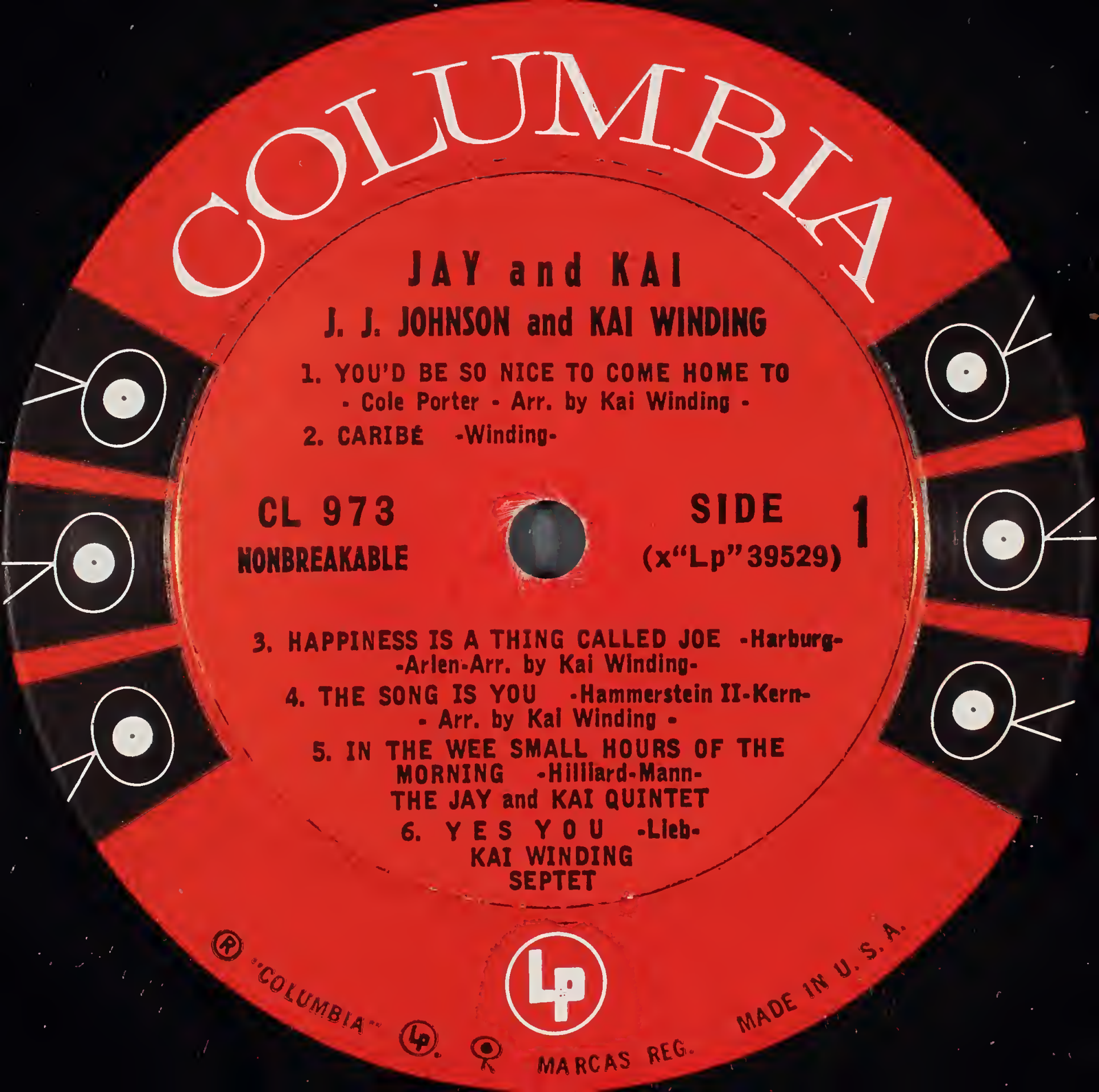
SIDE 2

1—LITTLE WHITE LIES (Walter Donaldson) (Rec. Dec. 6, 1937)
2—SONG OF INDIA (Rimsky-Korsakoff)
(Rec. Jan. 29, 1937)
3—WHO? (from First National film "Sunny")
(Harbach-Hammerstein-Kern) (Rec. Oct. 14, 1937)
Jack Leonard and Chorus
4—ROYAL GARDEN BLUES (Clarence and Spencer Williams)
(Arr. by Paul Weston) (Rec. April 3, 1936)
5—ONCE IN A WHILE (Bud Green-Michael Edwards)
(Rec. July 21, 1937) Vocal Quartet
6—OPUS No. 1 (Sy Oliver) (Rec. Nov. 14, 1944)

Tommy Dorsey and his Orch.

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.


COLUMBIA
JAY and KAI
J. J. JOHNSON and KAI WINDING
1. YOU'D BE SO NICE TO COME HOME TO
- Cole Porter - Arr. by Kai Winding -
2. CARIBÉ -Winding-
CL 973
NONBREAKABLE
SIDE 1
(x"Lp"39529)
3. HAPPINESS IS A THING CALLED JOE -Harburg-
-Arlen-Arr. by Kai Winding-
4. THE SONG IS YOU -Hammerstein II-Kern-
- Arr. by Kai Winding -
5. IN THE WEE SMALL HOURS OF THE
MORNING -Hilliard-Mann-
THE JAY and KAI QUINTET
6. YES YOU -Lieb-
KAI WINDING
SEPTET
Lp
® "COLUMBIA" Lp. MARCAS REG.
MADE IN U.S.A.


His Master's Voice
LONDON
LONG PLAYING
full frequency range recording
SPEED 33⅓
LL.1184
TRADITIONAL JAZZ AT THE ROYAL FESTIVAL HALL, LONDON—Side 1
POSTMAN'S LAMENT (Johnny Wiggs) TUXEDO RAG (Celestin)
KEN COLYER'S JAZZMEN
PANAMA RAG (Tyers) MEMPHIS BLUES (Handy—Norton)
ALEX WELSH AND HIS DIXIELANDERS
MAMA DON'T ALLOW IT (Hammond)
GEORGE MELLY with ALEX WELSH AND HIS DIXIELANDERS
Recorded under the auspices of the National Jazz Federation
All rights of the Owner of the Recorded Work reserved. Unauthorised public performance, broadcasting and copying prohibited.
MADE IN ENGLAND


ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
LL.1184
TRADITIONAL JAZZ AT THE ROYAL FESTIVAL HALL, LONDON—Side 2
STORYVILLE BLUES (Story, Sandole); IT'S TIGHT LIKE THAT (Dorsey, Whitaker, arr. Sittrel)
CHRIS BARBER'S JAZZ BAND
BURY MY BODY (Traditional, arr. Donegan); DIGGIN' MY POTATOES (Traditional, arr. Donegan)
LONNIE DONNEGAN SKIFFLE GROUP
ICE CREAM (Johnson, Mali, Hunt); OH, DIDN'T HE RAMBLE (Will Handy)
CHRIS BARBER'S JAZZ BAND
Recorded under the auspices of the National Jazz Federation
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MADE IN ENGLAND


MADE IN ENGLAND · THE DECCA RECORD CO. LTD.
LONDON®
phase 4 stereo
SPEED 33-⅓
Side 1
ZAL.6071
SP.44046
1. THE MAN I LOVE (G. & I. Gershwin)
2. HAWAIIAN WAR CHANT (Noble, Freed, Leleichaku)
3. HOLIDAY FOR STRINGS (Rose)
4. SEND FOR HENRY (Keating, McKenzie)
5. GEORGIA ON MY MIND (Carmichael; Gorrell)
6. FLYING HOME (Goodman, Hampton; Robin)
TED HEATH AND HIS MUSIC
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


MADE IN ENGLAND · THE DECCA RECORD CO. LTD.
LONDON ®
phase 4 stereo
SPEED 33-⅓
Side 2
ZAL.6072
SP.44046
1. OL' MAN RIVER (Kern; Hammerstein, Wodehouse)
2. MEMORIES OF YOU (Blake, Razaf)
3. THE PEANUT VENDOR (Simons, Gilbert, Sunshine)
4. LULLABY OF BIRDLAND (Shearing; Forster)
5. BASS IN THE HOLE (Keating)
6. TABOO (Lecuona; Stillman, Russell)
TED HEATH AND HIS MUSIC
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

RCA VICTOR



LPM
2698
(P4RM-6074)

SIDE
1

TOGETHER AGAIN!

1—SEVEN COME ELEVEN (B. Goodman–C. Christian)

2—SAY IT ISN'T SO (I. Berlin)

3—I'VE FOUND A NEW BABY
(J. Palmer–S. Williams)

4—SOMEBODY LOVES ME
(DeSylva–MacDonald–Gershwin)

5—WHO CARES (G. Gershwin–I. Gershwin)

The Benny Goodman Quartet

MANUFACTURED BY PARK RECORDING CO., INC. FOR RADIO CORPORATION OF AMERICA

MONO

DYNAGROOVE

MONO

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



TOGETHER AGAIN!

LPM
2698
(P4RM-6075)

SIDE
2

1—RUNNIN' WILD (Grey-Wood-Gibbs)

2—I GOT IT BAD AND THAT AIN'T GOOD
(Webster-Ellington)

3—DEAREST (B. Davis-H. Akst)

4—I'LL GET BY (R. Turk-F. Ahlert)

5—FOUR ONCE MORE
(B. Goodman)

The Benny Goodman Quartet

MANUFACTURED BY PARK RECORDING CO., INC. FOR RADIO CORPORATION OF AMERICA

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

MONO DYNAGROOVE MONO


COLUMBIA
MILESTONES
MILES DAVIS
CL 1193
NONBREAKABLE
SIDE 1
(x"Lp"43598)
1. DR. JEKYLL -McLean-
2. SID'S AHEAD -Davis-
3. TWO BASS HIT -Lewis-
-Gillespie-
LP
"COLUMBIA" LP. MARCAS REG.
MADE IN U.S.A.


COLUMBIA
MILESTONES
MILES DAVIS
CL 1193
NONBREAKABLE
SIDE 2
(x"Lp" 43599)
1. MILES -Davis-
2. BILLY BOY
3. STRAIGHT, NO CHASER
- Monk -
COLUMBIA
MARCAS REG.
MADE IN U.S.A.


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
Music Recorded
For The Sound Track Of The
Universal-International Technicolor Motion Picture
"THE BENNY GOODMAN STORY"
Volume 1
BENNY GOODMAN AND HIS ORCHESTRA
DL 8252
MG 4514
SIDE 1
1. LET'S DANCE
(Gregory Stone-Joseph Bonime-Fanny May Baldridge)
2. DOWN SOUTH CAMP MEETIN'
(Irving Mills-Fletcher Henderson)
3. KING PORTER STOMP
(Ferd "Jelly Roll" Morton)
4. IT'S BEEN SO LONG
(Harold Adamson-Jimmy McHugh)
5. ROLL 'EM
(Mary Lou Williams)
6. BUGLE CALL RAG
(Elmer Schoebel-Billy Meyers-
Jack Pettis)
LONG PLAY 33⅓ RPM

DECCA®

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

Music Recorded
For The Sound Track Of The
Universal-International Technicolor Motion Picture

"THE BENNY GOODMAN STORY"

Volume 1

BENNY GOODMAN AND HIS ORCHESTRA
***BENNY GOODMAN OCTET**

DL 8252
MG 4515◇

SIDE 2

1. **DON'T BE THAT WAY**
(Benny Goodman-Edgar Sampson-Mitchell Parish)
2. **YOU TURNED THE TABLES ON ME**
(Louis Alter-Sidney D. Mitchell) Vocal Martha Tilton
3. **GOODY GOODY**
(Johnny Mercer-Matt Malneck)
4. **SLIPPED DISC***
(Benny Goodman)
5. **STOMPIN' AT THE SAVOY**
(Benny Goodman-Chick Webb-Edgar Sampson)
6. **ONE O'CLOCK JUMP**
(Count Basie)

LONG PLAY 33⅓ RPM


Capitol
REG. U.S. PAT. OFF.
RECORDS
THEMES OF THE GREAT BANDS
GLEN GRAY AND THE CASA LOMA ORCHESTRA
T-1812
(T1-1812)
1. LET'S DANCE (2:32)
(Stone-Bonime-Baldridge)
2. I'M GETTIN' SENTIMENTAL
OVER YOU (3:35)
(George Bassman-Ned Washington)
3. REDSKIN RHUMBA (2:34)
(Dale Bennett)
4. MOONLIGHT SERENADE (3:24)
(Glenn Miller-Mitchell Parish)
5. LEAP FROG (2:40)
(Joseph C. Garland-Leo Corday)
6. I CAN'T GET STARTED (3:45)
(Vernon Duke-Ira Gershwin)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
THEMES OF THE GREAT BANDS
GLEN GRAY AND THE CASA LOMA ORCHESTRA
T-1812
(T2-1812)
2
1. NIGHTMARE (3:00) (Artie Shaw)
2. CIRIBIRIBIN (2:31) (A. Pestalozza-
Arr. by Harry James-Jack Lawrence)
3. BLUE FLAME (3:05)
(Noble-Bishop-Corday)
4. QUAKER CITY JAZZ (2:03)
(Jan Savitt-Jimmy Schultz)
5. TUXEDO JUNCTION (3:28)
(Johnson-Dash-Hawkins-Feyne)
6. ARTISTRY IN RHYTHM (3:41)
(Stan Kenton)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG U S PAT OFF
RECORDS
FREE BONUS ALBUM!
WITH THE PURCHASE OF
THEMES OF THE GREAT BANDS
SIDE 1
PRO 2193
1. SMOKE RINGS (From album T-1588 "Sounds of The Great Casa Loma Band")
2. STAR BURST (From album T-1506 "Please Mr. Gray")
3. UPTOWN BLUES (From album T-1739 "They All Swung The Blues")
4. TAKE THE "A" TRAIN (From album W-1022 "Sounds of The Great Bands")
5. STAR DREAMS (From album T-1067 "Sounds of The Great Bands, Volume 2")
Selections by
GLEN GRAY AND THE CASA LOMA ORCHESTRA
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
FREE BONUS ALBUM!
WITH THE PURCHASE OF
THEMES OF THE GREAT BANDS
SIDE 2
PRO 2194
1. THE ELKS' PARADE (From album W-1022
"Sounds of The Great Bands")
2. CONTRASTS (From album W-1022
"Sounds of The Great Bands")
3. ONE O'CLOCK JUMP (From album W-1022
"Sounds of The Great Bands")
4. SNOWFALL (From album W-1022
"Sounds of The Great Bands")
5. FLYING HOME (From album W-1022
"Sounds of The Great Bands")
Selections by
GLEN GRAY AND THE CASA
LOMA ORCHESTRA
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859

RCA CAMDEN

A PRODUCT OF RADIO CORPORATION OF AMERICA · MADE IN U.S.A. · TMK® REGISTERED MARCA REGISTRADA

CAL 751

SIDE 1

THE GREAT GLENN MILLER AND HIS ORCHESTRA

1—JUKE BOX SATURDAY NIGHT
(Stillman McGrane)

2—MOON LOVE (Adapt. from Tchaikovsky's 5th Symphony)
(Kostelanetz David Davis)

3—HUMPTY DUMPTY HEART (Johnny Burke Jimmy Van Heusen)

4—APRIL PLAYED THE FIDDLE
(Johnny Burke-James V. Monaco)

5—THAT OLD BLACK MAGIC
(Johnny Mercer-Harold Arlen)

Glenn Miller and his Orchestra
1. Marion Hutton. Tex Beneke
and The Modernaires. *Vocal*
2. 3. 4. Ray Eberle. *Vocal*
5. Skip Nelson and
The Modernaires. *Vocal*

N3PP-6093

LONG 33 1/3 PLAY

RCA CAMDEN

A PRODUCT OF RADIO CORPORATION OF AMERICA · MADE IN U.S.A. · TMK® REGISTERED MARCA REGISTRADA

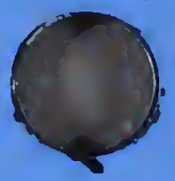
CAL 751

SIDE 2

THE GREAT GLENN MILLER
AND HIS ORCHESTRA

1—MOONLIGHT BECOMES YOU
(Johnny Burke Jimmy Van Heusen)

2—THE MAN IN THE MOON
(Lawrence Gray Brooks)



3—THE CHESTNUT TREE
('Neath the Spreading Chestnut Tree)
(J. Kennedy H. Kennedy T. Connor)

4—SO MANY TIMES (Don DeVito-Jimmy Dorsey)

5—THE COWBOY SERENADE
(While I'm Rollin' My Last Cigarette) (Rich Hall)

Glenn Miller and his Orchestra
1. Skip Nelson and The Modernaires. *Vocal*
2, 4, 5. Ray Eberle. *Vocal*
3. Marion Hutton and Band. *Vocal*

N3PP-6094

LONG 33 1/3 PLAY


20th FOX
ULTRAPHONIC HIGH FIDELITY
MILLION SELLER HITS
GLENN MILLER
AND HIS ORCHESTRA
THE GOLDEN HITS FROM HIS ORIGINAL FILM SOUNDTRACKS
Original Performances
FOX 1001
MO8P-1468
SIDE 1
(ASCAP)
1 - IN THE MOOD (3:16)
(Joe Garland)
2 - IT HAPPENED IN SUN VALLEY (2:12)
(Gordon-Warren)
3 - SERENADE IN BLUE (5:39)
(Mack Gordon-Harry Warren)
4 - AMERICAN PATROL (3:34)
(Jerry Gray)
From "Orchestra Wives" & "Sun Valley Serenade."
Featured in the Glenn Miller Band: Billy May,
Ray Anthony, Hal McIntyre, Tex Beneke
& The Modernaires.
LONG 33 1/3 PLAY
20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.


20th FOX
ULTRAPHONIC HIGH FIDELITY
MILLION SELLER HITS
GLENN MILLER
AND HIS ORCHESTRA
THE GOLDEN HITS FROM HIS ORIGINAL FILM SOUNDTRACKS
Original Performances
FOX 1001
MO8P-0469
SIDE 2
(ASCAP)
5 - CHATTANOOGA CHOO-CHOO (4:38)
(Mack Gordon-Harry Warren)
6 - I KNOW WHY AND SO DO YOU (3:42)
(Gordon-Warren)
7 - I'VE GOT A GAL IN KALAMAZOO (5:22)
(Gordon-Warren)
8 - BUGLE CALL RAG (2:44)
(Pettis-Meyers-Schoebel)
9 - MOONLIGHT SERENADE (1:03)
(Parish-Miller)
From "Orchestra Wives" & "Sun Valley Serenade."
Featured in the Glenn Miller Band: Billy May,
Ray Anthony, Hal McIntyre, Tex Beneke
& The Modernaires.
LONG 33 1/3 PLAY
20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.

CONNTRAD JAZZ



STEREO
CTJC SLP 20A

SIDE ONE

YANKEE RHYTHM KINGS

1. You Made Me Love You
2. Oriental Strut

WARREN VACHE AND HIS SYNCOPATIN' SIX

1. Blue, Turning Grey Over You

DAVE WHITNEY AND HIS JAZZ BAND

1. I'll Always Be In Love With You
2. The Albatross

℗ Connecticut Trad. Jazz Club, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 20B

SIDE TWO

THE SCOTTISH JAZZ ADVOCATES

1. Ostrich Walk
2. Drop Me Off In Harlem

THE WILD TURKEY JAZZ BAND

1. Once In A While
2. Creole Love Call

PARKE FRANKENFIELD AND HIS DIXIELAND ALL-STARS

1. March of the Bobcats

℗ Connecticut Trad. Jazz Club, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 19A

SIDE ONE

THE NEW BLACK EAGLE JAZZ BAND

1. Ace Of Rhythm
2. Funny Fumble

THE GALVANIZED JAZZ BAND

1. Stormy Weather
2. China Boy

℗ CTJC, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 19B

SIDE TWO

NATALIE LAMB AND HER HOT JAZZ QUINTET

1. A Good Man Is Hard To Find
2. Lizzie's Blues

JIMMY RYAN'S NEW YORK JAZZ ALL STARS

1. That's A Plenty

THE SMITH STREET SOCIETY

1. Blue Skies
2. After You've Gone

℗ CTJC, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 18A

SIDE ONE

UPTOWN LOWDOWN JAZZ BAND
1. Kansas City Stomps
2. Mecca Flat Blues

LOU STEIN & FRIENDS OF JAZZ
3. Buddy Bolden's Blues

NEW YANKEE RHYTHM KINGS
4. Friendless Blues
5. Emperor Norton's Hunch

℗CTJC, Inc. 1982

CONNTRAD JAZZ



STEREO
CTJC SLP 18B

SIDE TWO

BLUE HORIZON JAZZ BAND

1. Nuages
2. Wild Cat Blues

JIM CULLUM'S JAPPY JAZZ

3. Little Rock Get Away
4. Potato Head Blues

℗CTJC , Inc. 1982

CONNTRAD JAZZ



STEREO
CTJC
SLP 17A

SIDE ONE

HERITAGE JAZZ BAND

1. Milneburg Joys
2. Hard Hearted Hannah
voc. Janie Campedelli

HARLEM BLUES AND JAZZ BAND

3. Swinging the Blues

"BIG CHIEF" RUSSELL MOORE ALL STAR JAZZ BAND

4. How Long Blues
voc. Russell Moore
5. Avalon

℗CTJC, Inc. 1981

CONNTRAD JAZZ



STEREO
CTJC
SLP 17B

SIDE TWO

THE MAGNOLIA JAZZ BAND

1. Willie the Weeper
2. When You and I Were Young, Maggie

JIMMY McPARTLAND AND HIS ALL STAR JAZZ BAND

3. Sugar
voc. Jimmy McPartland
4. Crazy Rhythm

℗CTJC, Inc. 1981

CONNTRAD JAZZ



STEREO
CTJC SLP 16 A

SIDE ONE

ORIGINAL SALTY DOGS

1. Annie St. Rock
2. Jelly Bean Blues
voc: Carol Leigh

GALVANIZED JAZZ BAND

3. I Shall Not Be Moved

DIXIELAND RHYTHM KINGS

4. I'd Do Most Anything For You

℗ CTJC, Inc. 1980

CONNTRAD JAZZ



STEREO
CTJC SLP 16 B

SIDE TWO

NEW ORLEANS JAZZIN' BABIES

1. Once in a While
2. Sobbin' Blues

DAVE WHITNEY JAZZ BAND

3. Rosetta

SPEAKEASY JAZZ BABIES

4. I've Got a Feeling I'm Falling
voc: M. Grosz
5. I've Got My Fingers Crossed
voc: B. Comora & M. Grosz

℗CTJC, Inc. 1980

CONNTRAD JAZZ



STEREO
CTJC SLP 14A

Side One

THE RED ONION JAZZ BAND

1. Clarinet Marmalade
2. Frosty Mornin' Blues

THE ISOTOPE STOMPERS

3. Indiana

GRAHAM STEWART'S GASHOUSE GANG

4. Panama Rag

℗CTJC, Inc. 1978

CONNTRAD JAZZ



STEREO
CTJC SLP 14B

Side Two

GALVANIZED JAZZ BAND

1. Lassus' Trombone
2. Amazing Grace

KUSTBANDET

3. Stampede
4. Henderson Stomp

℗CTJC, Inc. 1978

CONNTRAD JAZZ



STEREO
CTJC SLP
13A

Side One

SOREN HOULIND'S JAZZ MESSENGERS

1. I Want To Be Happy
2. We Will Dance at the Mardi Gras

THE LOU STEIN JAZZ BAND

3. Chicago Stomps
4. Rock My Soul

℗CTJC, Inc. 1977

CONNTRAD JAZZ



STEREO
CTJC SLP
13B

Side Two

JIM CULLUM'S HAPPY JAZZ

1. Aunt Hagar's Blues

LOU STEIN'S JAZZ BAND

2. I Don't Stand a Ghost of a Chance with You

THE GALVANIZED JAZZ BAND

3. Caravan

4. Potato Head Blues

℗CTJC, Inc. 1977

CONNTRAD JAZZ



STEREO
CTJC SLP 12 A

SIDE ONE

THE YANKEE RHYTHM KINGS

1. Custom House Up and Down
2. Just Gone

THE COUNTSMEN

3. Moten Swing

THE NEW HARMONY JAZZ KINGS

4. Skid-dat-de-dat

HERB HALL - DOC CHEATHAM ALL STARS

5. Please Don't Talk About Me When I'm Gone

℗CTJC, Inc. 1976

CONNTRAD JAZZ



STEREO
CTJC SLP 12 B

SIDE TWO

HERB HALL - DOC CHEATHAM ALL STARS

1. Creole Long Song

GRAHAM STEWART"S GASHOUSE GANG

2. South Rampart Street Parade

NEW ORLEANS FUNERAL & RAGTIME ORCHESTRA

3. Coquette
4. Davenport Blues

℗CTJC, Inc. 1976

CONNTRAD JAZZ



STEREO
CTJC SLP 11A

SIDE ONE

THE ONWARD BRASS BAND

1. South Rampart Street Parade
2. Sensation Rag
3. What a Friend We Have In Jesus
4. Petit Fleur
5. Wolverine Blues

℗ CTJC, Inc. 1975

CONNTRAD JAZZ



STEREO
CTJC SLP 11B

SIDE TWO

CLYDE BERNHARDT'S HARLEM BLUES & JAZZ BAND

1. Please Don't Talk About Me When I'm Gone
2. I Would Do Most Anything for You
3. I'm Sitting On Top Of the World (Voc: Princess White)

DIXIELAND RHYTHM KINGS

4. Squeeze Me
5. After You've Gone

℗ CTJC, Inc. 1975

CONNTRAD JAZZ



STEREO
CTJC SLP 10A

Side One

MAX COLLIE'S RHYTHM ACES

1. The Ragtime Dance (Joplin)
2. Snake Rag

THE GALVANIZED JAZZ BAND

1. Stack O'Lee Blues
2. Bogalusa Strut

℗CTJC, Inc. 1974

CONNTRAD JAZZ



STEREO
CTJC SLP 10B

Side Two

THE RED ONION JAZZ BAND

1. Once in a While
2. My Sweetie Went Away
   (Voc: Natalie Lamb)
3. Mecca Flat Blues

JIM CULLUM'S HAPPY JAZZ BAND

1. The Eel
2. Westmoreland Weave

℗CTJC, Inc. 1974

CONNTRAD JAZZ



STEREO
CTJC SLP 9A

Side One

GRAHAM STEWART'S JAZZ BAND
1. Gatemouth (4:30)

FATS WALLER REUNION
2. I.ve Got A Feeling I'm Falling (4:19)
3. How Can You Face Me (5:07

NEW BLACK EAGLE JAZZ BAND
4. Dead Man Blues (6:58)

℗1973 CTJC, Inc.

CONTRAD JAZZ



STEREO
CTJC SLP 9B

Side Two

PRESTON JACKSON'S CHICAGO ALL-STARS
1. I Would Do Most Anything for you (5:16)

TURK MURPHY'S SAN FRANCISCO JAZZ BAND
2. Riverside Blues (3:52)
3. Trouble in Mind (7:03)
(voc: Turk Murphy)
4. Papa Dip (3:09)

℗1973 CTJC, Inc.

CONNTRAD JAZZ



STEREO
CTJC SLP 8A

Side One

HAYES ALVIS' PIONEERS OF JAZZ

1. St. Louis Blues (Handy) 4:53
   voc: Clyde Bernhardt
2. Old Fashioned Love (Trad.) 2:43
3. Royal Garden Blues 4:54
   (Clarence & Spencer Williams)

SOUTHAMPTON DIXIE, RACING & CLAMBAKE SOCIETY

4. When Erastus Plays His Old Kazoo 5:22
   (Sper/Coslow/Fain)
5. 1919 March (Trad.) 3:52

© 1972 CTJC

CONNTRAD JAZZ



STEREO
CTJC SLP 8B

Side Two

"PAPA BUE'S" VIKING JAZZBAND

1. Do What Ory Say (Ory) 6:14
   voc: Keith Smith
2. The Chrysanthemum Rag (Joplin) 2:51

NEW ORLEANS HIGH SOCIETY
FUNERAL & MARCHING BAND

3. Bugle Boy March (Trad.) 8:34

© 1972 CTJC

CONNTRAD JAZZ



Side One

CTJC SLP 7A

NEW ORLEANS RASCALS (Osaka, Japan)

1. Canal Street Blues (3:48)
2. Chimes Blues (4:45)
3. Song of the Shores (3:55)
4. Willie the Weeper (5:00)

RED ONION JAZZ BAND

5. Oh, My Babe (3:52)
   voc: Natalie Lamb

c CTJC, Inc.

CONNTRAD JAZZ



Side Two

CTJC SLP 7B

RED ONION JAZZ BAND

1. Cake Walkin' Babies (2:35)
   voc: Natalie Lamb
2. You've Been a Good Old Wagon (3:02)
   voc: Natalie Lamb
3. Shreveport Stomp (2:56)

THE DAVISON - McGARITY GROUP

4. Sleepy Time Down South (6:18)
5. Sweet Georgia Brown (4:51)

c CTJC, Inc.

CONTRAD JAZZ



Side One

CTJC 5

Stereo

The Onward Brass Band

1. Maryland My Maryland
2. Just A Closer Walk With Thee
3. Second Line
4. Original Dixieland One-Step

© CTJC

CONNTRAD JAZZ



CTJC 5

Stereo

Side Two

Singleton-Higginbotham All Stars

1. Sweet Georgia Brown
2. St. Louis Blues

Kansas City All Stars

3. Trombone Battle

Frog Joseph

4. Wabash Blues

© CTJC

AUDIO FIDELITY®

ON CAMPUS
with the
DUKES OF DIXIELAND
Vol. 8

RIAA

AFLP 1891-A Side 1

AF

33 1/3 RPM

1. ROLL ON TULANE (Ten Hoor-Goldstein) 2:55
2. RAMBLIN' WRECK FROM GEORGIA TECH (Roman) 2:35
3. NOTRE DAME VICTORY SONG (Shea-Shea) 3:00
4. FIGHT ON, OHIO! (Dougherty) 2:45
5. ON, WISCONSIN! (Purdy) 2:15
6. HATS OFF TO ILLINOIS 2:18

Production, A & R: Sidney Frey

PRINTED IN U.S.A.

A STUDY IN HIGH FIDELITY SOUND

AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.

AUDIO FIDELITY®

ON CAMPUS
with the
DUKES OF DIXIELAND
Vol. 8

RIAA

AFLP 1891-B



Side 2

AF

33⅓ RPM

1. STEIN SONG (Fenstad-Colcord) 2:53
2. THE WHIFFENPOOF SONG (Minnigerode-Pomeroy-Galloway) 4:30
3. JAMBOREE JONES (Mercer) 3:33
4. SWEETHEART OF SIGMA CHI (Vernor) 3:30
5. VARSITY DRAG (DeSylva-Brown-Henderson) 2:30
6. BUCKLE DOWN, WINSOCKI (Martin-Blane) 2:30

Production, A & R: Sidney Frey

PRINTED IN U.S.A.

A STUDY IN HIGH FIDELITY SOUND

AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.

STEREOPHONIC

SUNRISE, SUNSET

THE DUKES OF DIXIELAND



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. SUNRISE, SUNSET
2. WHISPERING
3. MICHELLE
4. DOWN BY THE RIVERSIDE
5. THE SHADOW OF YOUR SMILE - Love Theme From "The Sandpiper" MGM Film
6. I'VE FOUND A NEW BABY

STEREOPHONIC

SUNRISE, SUNSET

THE DUKES OF DIXIELAND



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. WHO'S SORRY NOW?
2. THEM THERE EYES
3. IF I HAD YOU
4. LAZY RIVER
5. MAME - From The Broadway Musical "Mame"
6. THAT'S A PLENTY

AUDIO FIDELITY®

THE DUKES AT CARNEGIE HALL

RIAA

AFLP 1918-A

Side 1

AF®

33⅓ RPM

1. ROYAL GARDEN BLUES (Spencer-Williams) 4:06
2. Introductions, BLUES, 2:48
3. TIN ROOF BLUES (Pollack-Brunies-Roppolo-Stitzel-Mares-Melrose) 8:23
4. SLIDE FROG SLIDE (Barbarin-Joseph) 2:42
5. 76 TROMBONES (Willson) 3:39

Production, A & R: Sidney Frey

PRINTED IN U.S.A.

▲ STUDY IN HIGH FIDELITY SOUND

AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.


AUDIO FIDELITY®
THE DUKES AT CARNEGIE HALL
RIAA
AFLP 1918-B
Side 2
AF
33⅓ RPM
1. MUSKRAT RAMBLE (Gilbert-Ory) 5:16
2. MACK THE KNIFE (K. Weill) 4:51
3. YELLOW DOG BLUES (W. C. Handy) 5:11
4. SWEET GEORGIA BROWN (Casey-Bernie-Pinkard) 3:52
5. Closing, 1:13
Production, A & R: Sidney Frey
PRINTED IN U.S.A.
A STUDY IN HIGH FIDELITY SOUND
AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.


ROULETTE
DANCE ALONG WITH BASIE
COUNT BASIE
and His Orchestra
SR-52036 33⅓ RPM
(RSD-129-A)
STEREO
1. IT HAD TO BE YOU 2:55 (Jones-Kahn)
(Remick Music Corp.-ASCAP)
2. MAKIN' WHOOPEE 4:00 (Donaldson-Kahn)
(Bregman, Vocco & Conn-ASCAP)
3. CAN'T WE BE FRIENDS 5:22 (Swift-Jones)
(From the Musical Comedy "The Little Show")
(Harms, Inc.-ASCAP)
4. MISTY 3:35 (Erroll Garner)
(Vernon Music-ASCAP)
5. IT'S A PITY TO SAY GOODNIGHT 3:37 (Reid)
(Peter Maurice Music Co. Ltd.-
Leeds Music-ASCAP)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
DANCE ALONG WITH BASIE
COUNT BASIE
and His Orchestra
SR-52036 33⅓ RPM
(RSD-129-B)
STEREO
1. HOW AM I TO KNOW 2:26 (King-Parker)
(Robbins Music-ASCAP)
2. EASY LIVING 3:35 (Robin-Rainger)
(Famous Music Corp.-ASCAP)
3. FOOLS RUSH IN 3:10 (Bloom-Mercer)
(Bregman, Vocco & Conn-ASCAP)
4. SECRET LOVE 3:17 (Fain-Mercer)
(From the Warner Brothers Motion Picture "Calamity Jane")
(Remick Music Corp.-ASCAP)
5. GIVE ME THE SIMPLE LIFE 3:32 (Bloom-Ruby)
(Triangle Music Corp.-ASCAP)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

PROMOTIONAL COPY — PLUG SIDE

LOGO III



© 1979
Addax Music Co.
Inc (ASCAP)
Bruin Music Co (BMI)
Recorded at
Phoenix 413
Engineered by
Robert 'Bacon' Bruhns

TIME: 3:20

Produced by
Nise Productions,
Inc
Arranged by
Veasley & Sayre
STEREO
Logo 5/79-**A**

Theme from Paramount TV Series

MORK & MINDY

(Mork & Mindy Rock)

(Music: P. Botkin Jr. - Lyrics: M. Nise,
P. D'Aguanno, D. Dobson)

SUNBURST

℗ 1979 Logo Records

Manufactured & Distributed Nationally by Logo III Records, 413 Cooper St., Camden, NJ 08102

PROMOTIONAL COPY

LOGO III



© 1979
Nise Productions
Inc. (BMI)
Mixed at:
Phoenix 413
Engineered by:
Robert 'Bacon' Bruhns
TIME: 3:36

Produced by:
Nise Productions,
Inc.
Arranged by:
Louis DeLise
STEREO
Logo 5/79-**B**

MINDY'S THEME

(M. Nise, J. Wiedenmann, L. DeLise)

SUNBURST

℗ 1979 Logo Records

Manufactured & Distributed Nationally by Logo III Records, 413 Cooper St., Camden, NJ 08102

THE VOICE OF THE JUNGLE, INC.©

45 rpm
Stereo



SRU-20136-A
Time: 4:27

"IF I CAN HELP SOMEBODY"

(A. Bazel Androzzo)

sung by

ARCHIE LEWIS

THE VOICE OF THE JUNGLE, INC.©

45 rpm
Stereo



SRU-20136-B
Time: 3:48

"PAPA JAMAICA"

(Joel Herron)

Composed for and sung by

ARCHIE LEWIS


CURTOM
WE'RE A WINNER
CR 1990
(CRS1990A)
Time 3:17
Pub. by:
Silent Giant/
Aopa Publ.
(ASCAP)
Prod. by:
Leroy
Hutson
CAN THIS BE REAL
(J.Hutson/L.Hutson/M.Hawkins)
NATURAL FOUR
℗1973, Curtom Records, Inc.
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EXCLUSIVELY DISTRIBUTED BY BUDDAH RECORDS
1650 BROADWAY, N.Y.C.

CURTOM

WE'RE A WINNER



CR.1990
(CRS1990B)
Time 2:48

Pub. by:
Silent Giant/
Aope Publ.
(ASCAP)
Prod. by:
Leroy
Hutson

TRY LOVE AGAIN
(J.Hutson/L.Hutson/M.Hawkins)
NATURAL FOUR

℗ 1973, Curtom Records, Inc.
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EXCLUSIVELY DISTRIBUTED BY BUDDAH RECORDS 1650 BROADWAY, N.Y.C.


MY MIND WON'T MIND ME
(Lane)
NOT FOR SALE
Producer:
Slim Williamson
59-1012
PLUG
SIDE
1:56
Yonah Music
Inc., BMI
(UXKM-8787)
JERRY LANE
CHART
Records
806 16th Ave. S.
Nashville, Tennessee
MANUFACTURED AND DISTRIBUTED BY RCA


LOVER'S LANE
(Hood)
NOT FOR SALE
Producer:
Slim Williamson
59-1012
45
RPM
2:32
Peach Music,
SESAC
(UXKM-8770)
JERRY LANE
CHART
Records
806 16th Ave. S.
Nashville, Tennessee
MANUFACTURED AND DISTRIBUTED BY RCA

PSM

RECORDINGS

Produced by:
S. Franz & Stefan G.

©1994

45 RPM

Dist. by: PSM Recs
2261 Market St. 487
SF, CA 94114

NO BOW DOWN

(G.M. Henry)

RAS MICHAEL

All Rights Reserved


PSM
RECORDINGS
©1994
45 RPM
VERSION
All Rights Reserved

ENTRANCE T.M.

A 5024

45 RPM

STEREO

ZS7 7506

ZS7 7506-3

℗ 1972 CBS, Inc.

Time: 3:05

Press Music Co., Inc. (BMI)

RIGHT CAN BE SO WRONG

- R. Mainegra -

CYMARRON

Produced by Chips Moman At American Recording Studio

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

ENTRANCE T.M.

45 RPM



STEREO

ZS7 7506

ZS7 7506-4

℗ 1972 CBS, Inc.

Time: 2:12

Publisher:
Press Music
Co., Inc.
(BMI)

WHAT'S A LITTLE DIRT

- R. Young - R. Williams - B. Emmons -

CYMARRON

Produced by Chips Moman At
American Recording
Studio

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City


FOUND FREE
Stereo
Olde Towne
RECORDINGS
LTD
BOX 10213
Alexandria,
Virginia
Side A – 3:40
(7204)
"The King Is Coming"
(B. Gaither)
Produced and Arranged
By
David C. King


FOUND FREE
Stereo
Olde Towne
RECORDINGS
LTD
BOX 10213
Alexandria,
Virginia
Side B – 2:42
(7204)
"He Will Hear You"
(C. Carmichael)
Produced and Arranged
By
David C. King

Fresh!

5/14/12

$ 3.00

Produced by:
EDE'
Executive
Producers:
Arthur Hanson
Jr.
Willie Hunter

FR-1111
Time: 3:23
Low-Limb
(ASCAP)

THE GIRL'S WITH ME
(Edë)

Edë

© 1986 Fresh Entertainment Corp. (404) 642-2645

Fresh!

Produced by:
EDE'
Executive
Producers:
Arthur Hanson
Jr.
Willie Hunter



FR-1111
Time: 3:37
Low- Limb
(ASCAP)

TRACES
(Edë)

Edë

© 1986 Fresh Entertainment Corp. (404)642-2645

SOUND OF NEW ORLEANS



Produced by
Gary J. Edwards

Special Thanks
To
Emile Jackson
and
Rounder
Records

SONO 10311
U-23119M
A
2:32
℗ © 1988
Edwards Music
Co.
Golden Meadow
Music Co
ASCAP

I BELIEVE
SAINTS GO ALL THE WAY

(A. Harrison)

IRMA THOMAS

P. O. Box 791235 N. O. LA 70179

SOUND OF NEW ORLEANS



Produced by
Gary J. Edwards

**Special Thanks
To
Emile Jackson
and
Rounder
Records**

SONO 10311
U-23119M
B
2:53
℗ © 1988
Edwards Music
Co.

MARDI GRAS MAMBO

(Elliott, Welsh, Adams)

IRMA THOMAS

P. O. Box 791235 N. O. LA 70179

polydor

PROMOTION COPY
NOT FOR SALE

Larball Music/
Irwin Levine
Music (BMI)
Time: 3:25

℗1978
POLYDOR
INCORPORATED



MONO
PD 14493
(78 NP 3668)
Int'l #
2066 958

MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N Y 10019

JOSEPHINE (SHE DANCE)

(Levine/Brown)

L. RUSSELL BROWN

Produced and Arranged by
L. Russell Brown

polydor

PROMOTION COPY
NOT FOR SALE

Larball Music/
Irwin Levine
Music (BMI)
Time: 3:25
℗1978
POLYDOR
INCORPORATED



STEREO
PD 14493
(78 NP 3668)
Int'l #
2066 958

MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE/NEW YORK N Y 10019

JOSEPHINE (SHE DANCE)
(Levine/Brown)

L. RUSSELL BROWN
Produced and Arranged by
L. Russell Brown


SUPERMIX
RECORDS
Produced by
R. Clarke
A. Coffie
Exec. Prod.
B. McNiel
Dist. in the U.S.A.
Supermix Records
(609) 883-5200
Fax: (609) 883-3630
Distributed by:
Arabic Records
4 Half Way Tree
Road &
4 Old Hope Road,
Kingston 5, Ja. W.I.
(809) 929-6109
BREAKING UP
(Adapted)
PAULA CLARKE
All Rights Reserved


SUPERMIX
RECORDS
Produced by
R. Clarke
A. Coffie
Exec. Prod.
B. McNiel
Dist. in the U.S.A
Supermix Records
(609) 883-5200
Fax: (609) 883-3630
Distributed by:
Arabic Records
4 Half Way Tree
Road &
4 Old Hope Road,
Kingston 5, Ja. W.I.
(809) 929-6109
VERSION
All Rights Reserved


RCA VICTOR
FRANKIE RANDALL
Arranged by Joe Rene
47-9346
Sunbeam Music
Corp., BMI
UPKM-0196
2:31
PLUG
SIDE
NOT FOR SALE
Producer:
Joe Rene
THE HAPPY TIME
(from the musical production
"The Happy Time")
(Ebb-Kander)
TM(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arranged and Conducted by Jimmy Wisner



47-9346

Famous Music Corp., ASCAP

UPKM-0194

2:59

45 RPM

NOT FOR SALE

Producer: Joe René

WHEN THE WORLD IS READY

(from the Paramount picture "The Long Duel")

(Scott-Black)

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

GILDA RADNER

PRODUCED BY STEVE BARRI
ARRANGED & CONDUCTED
BY MICHAEL OMARTIAN

PROMO-
TION

NOT
FOR SALE

STEREO

WBS49236
(YCA9414S)
RE-1

3:20

Above
Average/
*South Fifth
Avenue-
ASCAP
*Sole Admini-
strative Agent

HONEY
(TOUCH ME WITH MY CLOTHES ON)

(Radner/Shaffer)

℗1980 Warner Bros. Records Inc.
a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard, Burbank, California 91510 • Made in U.S.A.

GILDA RADNER

PRODUCED BY STEVE BARRI
ARRANGED & CONDUCTED
BY MICHAEL OMARTIAN

PROMO-
TION

NOT
FOR SALE

MONO

WBS 49236
(YCA 9414DJ)
RE-1

3:20

Above
Average/
*South Fifth
Avenue-
ASCAP
*Sole Admini-
strative Agent

HONEY
(TOUCH ME WITH MY CLOTHES ON)
(Radner/Shaffer)

℗1980 Warner Bros. Records Inc.
a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard • Burbank, California 91510 • Made in U.S.A.


DON'T BELIEVE HIM
(Eddie Rambeau - Bud Rehak)
dynoVoice
204
Time: 2:25
Saturday
Music, Inc.
(BMI)
b367
MAY 7 1965
EDDIE RAMBEAU
Arr., Cond. & Prod. by CHARLIE CALELLO
For BOB CREWE PRODUCTIONS
DISTRIBUTED BY BELL RECORDS INC., N.Y.C.

RCA VICTOR

FRANKIE RANDALL

Arranged and Conducted by Joe Rene'

47-8814

Criterion Mus.
Corp., ASCAP
(TPKM-2626)
2:18

45
RPM

NOT FOR SALE

Producer:
Joe Rene'

ROSEMARIE

(L. Pober-N. Schultze)

TMK(S) ®REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arranged and Conducted by Marty Manning

47-8814

Massey Mus. Inc.,
& Alamo Mus.
Inc., ASCAP
(TPKM-2628)
2:05



45
RPM
NOT FOR SALE

Producer:
Joe Rene

SOMETHING FOR NOTHING

(A. Frisch-S. Dee)

TMK(s) ®REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


SUSSEX
D.J. Copy
Not for Sale
DUAL "45"
SUX 259
SIDE A
(SUX 259 A)
Time: 2:38
Publ. by:
Melody Lane
Pub. Inc.
in behalf
of Nor Va
Jac Music
(BMI)
Prod. by:
Mike
Theodore
and Dennis
Coffey
From the LP
SXBS 7026
MAYBE BABY
(N. Petty/B. Holly)
GALLERY featuring Jim Gold
℗1973 by Sussex Records, Inc.
All Rights Reserved.
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019


sussex
D.J. Copy
Not for Sale
DUAL "45"
SUX 259
SIDE B
(SUX 259 B)
Time: 2:41
Publ. by:
Interior Music
Corp. (BMI)
Prod. by:
Mike Theodore
and Dennis
Coffey, From
The LP
SXBS 7026
LADY LUCK
(J. Gold)
GALLERY featuring Jim Gold
℗1973 by Sussex Records, Inc.
All Rights Reserved.
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019

RCA VICTOR

FRANKIE RANDALL

Arr. & Cond. by David Gates

47-8434

Glamorous Mus. Inc., ASCAP

(RPKM-5156)

2:14



PLUG SIDE

NOT FOR SALE

Producer:
Joe Rene'

TEARS AND KISSES

(Stanley Gelber)

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arr. & Cond. by Marty Paich

47-8434
Screen Gems-
Columbia Music
Inc.
(RPKM-5138)
2:25



45
RPM
NOT FOR SALE

Producer:
Joe Rene'

BEWITCHED

(from the Screen Gems
TV series "Bewitched")
(J. Keller-H. Greenfield)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

Screen Gems-
Columbia Music,
Inc.
BMI — 3:06

K 14322
(71 L 2717)

HEY GIRL

(Gerry Goffin-Carole King)

DONNY OSMOND

String Arr.: Peter Carpenter
Horn Arr.: Dale Quillan & Ronnie Eades
Produced by Rick Hall
Recorded at
Fame Recording Studios,
Muscle Shoals, Ala.

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
38
NOT FOR SALE
Lowery Music
Company, Inc.
BMI — 2:48
K 14322
(71 L 2715)
I KNEW YOU WHEN
(Joe South)
DONNY OSMOND
String Arr.: Pete Carpenter
Horn Arr.: Dale Quillan & Ronnie Eades
Produced by Rick Hall
Recorded at
Fame Recording Studios,
Muscle Shoals, Ala
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


MGM RECORDS
Special Disc
Jockey Record
NOT FOR SALE
Jefferson
Music Co., Inc.
ASCAP — 2:58
K 14407
(72 L 3486)
TOO YOUNG
(S. Lippman-S. Dee)
DONNY OSMOND
Produced by Mike Curb-Don Costa
©1972 MGM Record
Corporation
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.

UNITED ARTISTS RECORDS

BOBBY GOLDSBORO

PROMOTION COPY
NOT FOR SALE

MONO
UA 50776
(UA-7255)
Time: 2:58
(:11
Intro Time)

Produced by:
Bob Montgomery &
Bobby Goldsboro

AND I LOVE YOU SO

(Don McLean)
Mayday Music Inc./Yahweh Tunes Inc. - BMI
Engineer: Ernie Winfrey
Arranged by Chuck Cochran
& Bobby Goldsboro

UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A.


83
1971
ARTISTS RECORDS
STEREO
SUA 50776
(UAST-7255)
Time: 2:58
Intro Time)
Produced by:
Bob Montgomery &
Bobby Goldsboro
BOBBY
GOLDSBORO
PROMOTION COPY
NOT FOR SALE
AND I LOVE YOU SO
(Don McLean)
Mayday Music Inc./Yahweh Tunes Inc. - BMI
Engineer: Ernie Winfrey
Arranged by Chuck Cochran
& Bobby Goldsboro
• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


TOM CAT
RECORDS
MAR 19 1976
STEREO
JH-10575
(YB-10575)
YB-10575-D
Gladys
Music,
ASCAP
3:47
Intro :04
End: Fade
NOT
FOR SALE
Arranged by
Jay Dryer
and
Ed Rambeau
An Ed
Rambeau
Production
THE BIG HURT (Shortened Version)
(Wayne Shanklin)
THE FRONT RUNNERS
© 1976 TOM CAT RECORDS
TMK(S) TOM CAT RECORDS, BEVERLY HILLS, CALIFORNIA
PRINTED IN U.S.A.
DISTRIBUTED BY RCA

RCA



Produced by
Tom Collins

STEREO
JK-13441
(PB-13441)
PB-13441-A
NOT FOR SALE
Bibo Music
Pub., ASCAP
c/o The Welk
Music Group
3:02
Intro: 15
End: Fade

THE WAYWARD WIND

(from "The Wayward Wind" album, AFL1-4222)
(Herb Newman-Stan Lebowsky)

JAMES GALWAY WITH SPECIAL GUEST SYLVIA

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP —MADE IN U S.A ℗ 1982 RCA RECORDS

THE BALLAD OF IRVING

(Peppiatt - Aylesworth - Williams)
(From the Kapp LP "When You're In Love The Whole World Is Jewish" (KRL-4506/KRS-5506)

RADIO STATION COPY



K-745
Thirteen Productions, Inc.
ASCAP
2:57

FRANK GALLOP

Music Directed by Pat Williams
Produced by Bob Booker & George Foster
K-9547

WOULD YOU BELIEVE IT?

(Sheldon Keller)

(From the Kapp LP "When You're In Love The Whole World Is Jewish" (KRL-4506/KRS-5506)

KAPP



RADIO STATION COPY

K-745

Thirteen Productions, Inc.
ASCAP

1:57

PHIL LEEDS

Music Directed by Pat Williams
Produced by Bob Booker & George Foster
K-9544

COLUMBIA

® "Columbia" Marcas Reg



45 RPM
Radio
Station Copy
4-45983
JZSP 157768
℗ 1973 CBS, Inc.
Publisher:
Warner–
Tamerlane
Publishing Corp.
& Caledonia
Soul Music
(BMI)
**NOT
FOR SALE**

MONO
Intro. :36
3:36

GARFUNKEL
I SHALL SING

-V. Morrison-
Produced by Art Garfunkel
& Roy Halee


COLUMBIA
3
:36
STEREO
Intro. :36
3:28
FADES
PAST
3:14
45 RPM
Radio
Station Copy
4-45983
JZSS 157769
℗ 1973 CBS, Inc.
Publisher:
Warner–
Tameriane
Publishing Corp.
& Caledonia
Soul Music
(BMI)
NOT
FOR SALE
GARFUNKEL
I SHALL SING
-V. Morrison-
Produced by Art Garfunkel
& Roy Halee


RCA VICTOR
JOHN GARY
and The Casuals On The Square
47-9456
Johniegee Music
Inc., & London
Square Publishers,
BMI
UPKM-0953
2:26
PLUG
SIDE
NOT FOR SALE
Producers:
John Gary and
Joe Reisman
END OF TIME
(Larson-Marcellino)
TM(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

JOHN GARY

Arranged and Conducted by Dick Grove

47-9456

Sunbeam Mus.
Corp., BMI

UPKM-7481

2:17

45
RPM

NOT FOR SALE

Producer:
Joe Reisman

A CERTAIN GIRL

(from the David Merrick-Gower Champion
Broadway production "The Happy Time")
(from the RCA Victor album LPM-3928
"John Gary On Broadway")
(Kander-Ebb)

TRADE(S) REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

APR 7 1975



E-45245-A
(SP)
ASCAP
Kipahulu Music
Intro :08
Time 2:23
Close-Cold
℗ 1975 by
Elektra
Records

FOR RADIO STATION USE ONLY

MONO

DAVID GATES
PART-TIME LOVE

(David Gates)
From The Album
"Never Let Her Go"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.



elektra

E-45245-A
(SP)
ASCAP
Kipahulu Music
Intro :08
Time 2:23
Close-Cold
℗ 1975 by
Elektra
Records

FOR RADIO
STATION
USE ONLY
STEREO

DAVID GATES
PART-TIME LOVE

(David Gates)
From The Album
"Never Let Her Go"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.

APR 7 1975


ATLANTIC
45 R.P.M.
3440
Publisher,
Rust Enterprises Inc.,
Schwartz Music Co.
Inc., ASCAP
Time: 2:24
From Atlantic
LP 19152
PROMOTION COPY
NOT FOR SALE
VOCAL
A-34287 SP
MONO
RUNAROUND SUE
(Dion DiMucci & Ernest Maresca)
LEIF GARRETT
Produced by Michael Lloyd
for Mike Curb Productions
Arranged by John D'Andrea
℗ 1977 Atlantic
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 R.P.M.
3440
Publisher,
Rust Enterprises Inc.,
Schwartz Music Co.
Inc., ASCAP
Time: 2:24
From Atlantic
LP 19152
PROMOTION COPY
NOT FOR SALE
VOCAL
ST-A-34287 SP
STEREO
RUNAROUND SUE
(Dion DiMucci & Ernest Maresca)
LEIF GARRETT
Produced by Michael Lloyd
for Mike Curb Productions
Arranged by John D'Andrea
℗ 1977 Atlantic
MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y
A WARNER COMMUNICATIONS COMPANY

Scotti Brothers

VOCAL
SB-37190 SP
MONO

45 R.P.M.

SB 407
Pub., Saber
Tooth Music, BMI
Time: 2:43

PROMOTION COPY
NOT FOR SALE

NEW YORK CITY NIGHTS

(Andrew J. DiTaranto - Guy Hemric)

LEIF GARRETT

Producer: Michael Lloyd
(For Mike Curb Productions, Inc.)
Arranger: John D'Andrea

℗ 1979 Atlantic

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY



Scotti Brothers

VOCAL
ST-SB-37190 SP
STEREO

45 R.P.M.

SB 407
Pub., Saber
Tooth Music, BMI
Time: 2:43

PROMOTION COPY
NOT FOR SALE

NEW YORK CITY NIGHTS

(Andrew J. DiTaranto - Guy Hemric)

LEIF GARRETT

Producer: Michael Lloyd
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℗ 1979 Atlantic

DIST. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY


LONDON
10
1973
7340
XDR 52176 PH
Crystal Jukebox
Inc. ASCAP
Time: 4:02
Arranged and
Conducted by:
Pip Williams
PROMOTIONAL COPY
NOT FOR SALE
45-1046-EV
℗ 1972 Crystal
Jukebox Inc.
Produced by
Mike Vernon for
The Crystal
Jukebox
1972
NATURAL HIGH
(McCormick)
BLOODSTONE
DISTRIBUTED BY LONDON® RECORDS, INC.


LONDON
XDR 52176-EV-PH
Crystal Jukebox
Inc. ASCAP
Time: 3:06
Arranged and
Conducted by:
Pip Williams
PROMOTIONAL COPY
NOT FOR SALE
45-1046-EV
℗ 1972 Crystal
Jukebox Inc.
Produced by
Mike Vernon for
The Crystal
Jukebox
NATURAL HIGH
(McCormick)
BLOODSTONE
DISTRIBUTED BY LONDON® RECORDS, INC.


VANGUARD
© 1976 CBS Records, London
45 RPM
VSD 35200
VSD 35200-AS
PROMOTIONAL
COPY
NOT FOR SALE
TRO-Essex
Music
International,
Inc. (ASCAP)
Time: 3:22
STEREO
VERSION
Produced by
David Barnes/
Joe Campbell
MR. SMALL
(Roger Hargreaves - Joe Campbell)
THE MR. MEN
with Arthur Lowe
Mfd. under license to Vanguard Recording
Society, Inc., N.Y.


ELITE
RECORDS
LTD.
Side A
Time: 2:42
ER 1025
45 RPM
FOX HILL GAL
(Eric Minns)
KING ERIC & HIS KINGHTS
Arranged & Produced by,
Elite Recording Co. Ltd.,
Box 5376
Nassau, Bahamas.

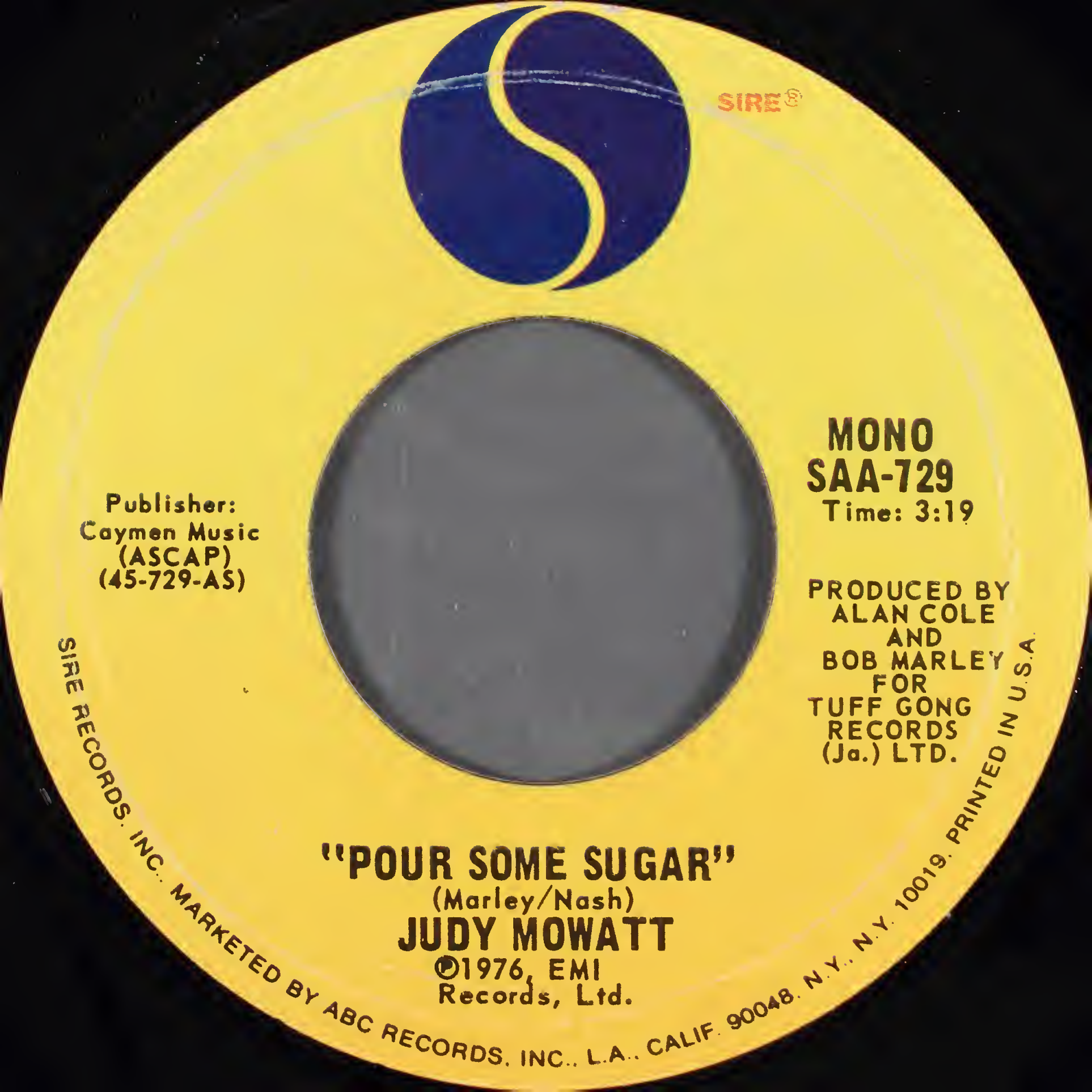

ELITE
RECORDING
LTD
Side B
Time: 3.20
ER 1025
45 RPM
CAN'T FIND JERRY ROKER IN TOWN
(Eric Gibson)
KING ERIC & HIS KNIGHTS
Arranged & Produced by
Elite Recording Co. Ltd.,
Box 5376
Nassau, Bahamas


ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORISED COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED.
STATE
RECORDS
Made in UK
MCPS
45 RPM
State Music Ltd.
STAT 113
STAT 113 A*
℗ 1982 State Records Ltd.
STEREO
SIDE 1
IN LOVE AGAIN
(Yeubrey, Allan)
ZAGER AND FASHON
Produced by Wayne Bickerton


ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORISED COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED.
STATE
RECORDS
Made in UK
MCPS
45 RPM
State Music Ltd.
STAT 113
STAT 113 B*
© 1982 State Records Ltd.
STEREO
SIDE 2
HOLD ON
(Yeubrey, Allan)
ZAGER AND FASHON
Produced by Wayne Bickerton


Capitol
REG. U.S. PAT. OFF.
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4554
S-94695
(from the LP "DOUBLE TAKE" SW-11699)
Colgems-EMI Music Inc. ASCAP
2:57
Produced by CARTER
Strings arranged by Gene Page
I CAN'T ASK FOR ANYMORE THAN YOU
(K. Gold-M. Denne)
RICHARD TORRANCE
℗1978 Capitol Records, Inc.
Capitol MARCA REG.
ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.


Capitol
REG. U.S. PAT. OFF.
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4554
S-94262
(from the LP "DOUBLE TAKE" SW-11699)
Glenwood Music Corporation/ Rockin Robyn Music ASCAP
3:36
LONG LONELY NIGHTS
(Richard Torrance)
RICHARD TORRANCE
©1978 Capitol Records Inc.
Capitol MARCA REG.
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SIRE®
MONO
SAA-729
Time: 3:19
Publisher:
Caymen Music
(ASCAP)
(45-729-AS)
PRODUCED BY
ALAN COLE
AND
BOB MARLEY
FOR
TUFF GONG
RECORDS
(Ja.) LTD.
"POUR SOME SUGAR"
(Marley/Nash)
JUDY MOWATT
©1976, EMI
Records, Ltd.
SIRE RECORDS, INC., MARKETED BY ABC RECORDS, INC., L.A., CALIF. 90048. N.Y., N.Y. 10019. PRINTED IN U.S.A.


SIRE®
STEREO
SAA-729
Time: 3:14
Publisher:
Almo Music/
Tuff Gong Music
(ASCAP)
(45-729-BS)
PRODUCED BY
ALAN COLE
AND
BOB MARLEY
FOR
TUFF GONG
RECORDS
(Ja.) LTD.
"WHAT AN EXPERIENCE"
(Mowatt)
JUDY MOWATT
©1976, EMI
Records, Ltd.
SIRE RECORDS, INC., MARKETED BY ABC RECORDS, INC., L.A., CALIF. 90048. N.Y., N.Y. 10019. PRINTED IN U.S.A.

SWEET DREAMER

(Music by Lenny White)
(Lyrics by Weldon Irvine)

LENNY WHITE

PROMOTION COPY NOT FOR SALE



45 R.P.M.

VOCAL
NE-33511 SP
MONO

NE 012
Publisher,
MCHOMA Music,
BMI
Time: 3:37

Produced by Lenny White and Pat Gleeson
For Berry-Boo Enterprises Inc.
Arranged by Lenny White
From Nemperor LP NE 441
℗ 1977 Nemperor

NEMPEROR RECORDS

DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA NY NY

A WARNER COMMUNICATIONS COMPANY

SWEET DREAMER

(Music by Lenny White)
(Lyrics by Weldon Irvine)

LENNY WHITE

PROMOTION COPY NOT FOR SALE



45 R.P.M.

VOCAL
ST-NE-33511 SP
STEREO

NE 012
Publisher,
MCHOMA Music,
BMI
Time: 3:37

Produced by Lenny White and Pat Gleeson
For Berry-Boo Enterprises Inc.
Arranged by Lenny White
From Nemperor LP NE 441
℗ 1977 Nemperor

NEMPEROR RECORDS

DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N.Y. N.Y

A WARNER COMMUNICATIONS COMPANY

RHINO
RECORDS

A Side

RHINO 2

BRENDA BUICK

1. What I've Got In Mind
(O'Dell) ATV Music

2. Words
(Brothers Gibb) Abigail Music

PRODUCED by Noel Burns jnr & Phil Keen

©&℗ 1981 Rhino Records

RHINO RECORDS

B Side

RHINO 2

BRENDA BUICK

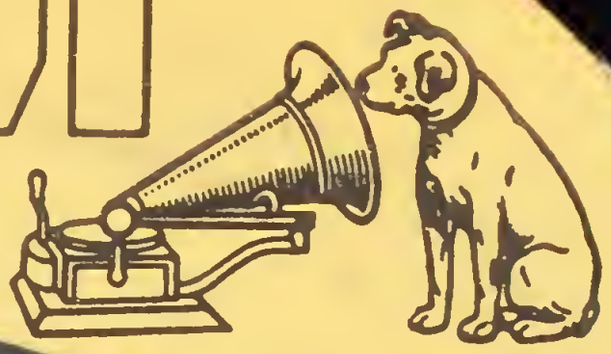
1. River Roads
(Cook) OUP
2. Any Dream Will Do
(Webber/Rice) Novello

PRODUCED by Noel Burns jnr & Phil Keen

©&℗1981 Rhino Records


Epic
Citylights
DEMONSTRATION
NOT FOR SALE
STEREO
45 RPM
9-50772
ZSS 166385
℗ 1979 CBS Inc.
2:52
Publisher:
Chuckran
Music
(ASCAP)
DON'T SAY YOU LOVE ME
-D. Palmer - C. Cochran- Taken From The
Epic Lp: "FRAGILE LINE" JE 36173
WHA-KOO
Produced by Alan V. Abrahams
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

RCA



Produced by
Dennis Lambert
for Tuneworks
Records

TUNEWORKS RECORDS

MONO
JH-13089
(PB-13089)
PA-13089-C
NOT FOR SALE
Tuneworks Music Co./Big Stick Music/Career Music Inc., BMI
3:24
Intro: 13
End: Fade

THANK YOU FOR THE USE OF YOUR LOVE

(from the "Spies Of Life" album, AFL1-4186)
(Dennis Lambert-Peter Beckett)

PLAYER

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1982 RCA RECORDS

RCA



Produced by
Dennis Lambert
for Tuneworks
Records

TUNEWORKS
RECORDS

STEREO
JH-13089
(PB-13089)
PB-13089-A
NOT
FOR SALE
Tuneworks Music
Co./Big Stick
Music/Career
Music Inc., BMI
3:24
Intro: 13
End: Fade

THANK YOU FOR THE USE OF YOUR LOVE

(from the "Spies Of Life" album, AFL1-4186)
(Dennis Lambert-Peter Beckett)

PLAYER

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1982 RCA RECORDS

polydor

MONO
PD 2-14011
(POL 30046)
Arranged &
Conducted by
Theodore Irwin



RADIO STATION
COPY
NOT FOR SALE

Jakolm Pub.
Co., Inc.
(ASCAP)
3:00

THE VERY FIRST TIME

-Jake Holmes-

JAKE HOLMES

From The Polydor LP #24-4007
"JAKE HOLMES"
Prod. by Elliot Mazer

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

polydor

MONO
PD 2-14011
(POL 30047)
Arranged &
Conducted by
Theodore Irwin



RADIO STATION
COPY
NOT FOR SALE

Jakolm Pub.
Co., Inc.
(ASCAP)
2:10

SUITCASE ROOM

-Jake Holmes-

JAKE HOLMES

From The Polydor LP #24-4007
"JAKE HOLMES"
Prod. by Elliot Mazer

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


BOOTLEG
RECORDS ®
LIMITED EDITION
ARC Music
Corp. (BMI)
Time: 3:54
STEREO
GTR022154A
Produced by
The Slacks
DUKE OF EARL
(L. Williams)
THE SLACKS
Engineered by Bruce Seifert
Bootleg is a division of Sundance Productions-Ken Travis Management

BOOTLEG
RECORDS ®

LIMITED EDITION



ATV Music
Corp. (BMI)
Time: 2:55

STEREO
GTR022154B
Produced by
The Slacks

SLOW DOWN

(L. Williams)

THE SLACKS

Engineered by Bruce Seifert

Bootleg is a division of Sundance Productions - Ken Travis Management


ATLANTIC
45 RPM
7-89133
Pub., Wood'n Music/Stone & Greene Music, BMI
Time: 3:36
℗ 1988 Atlantic Recording Corp. All Rights Reserved
PROMOTION COPY NOT FOR SALE
VOCAL
ST-A-53594-SP
STEREO
PAULINE
(R. Sabino)
VINCENT ST. MARTIN & GLASSEYE
Produced by Charles Greene & Brian Stone
Co-Producer: V. Basile
A Greene/Stone Music Corp. Production
Engineer: Fred Guarino at Tiki Studios
MFG BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 RPM
7-88929
Pub., MacMan Music, Inc.
℗ 1989 Atlantic Recording Corp.
All Rights Reserved.
PROMOTION COPY
NOT FOR SALE
Time: 3:59
ST-A-56585-SP
STEREO
TALK ABOUT LOVE
(Roger Sause)
SHOCK
Produced by Marlon McClain and Roger Sause
for MacMan Music, Inc.
MFG BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

I'LL TAKE A TANGO

(Harvey)

Arr. & Prod. by David Mackay

STEREO

PSR 45040X

Side 1

(ASCAP) 2:23



PRIVATE STOCK RECORDS

℗ 1975 U.S.A.- Private Stock Records Ltd.

© 1975 Canada- Quality Records Limited

CILLA BLACK

Pub: United Artists Music Co., Inc./Big Ax Music

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO

TO KNOW HIM IS TO LOVE HIM

(Spector)

Arr. & Prod. by David Mackay



PRIVATE STOCK
RECORDS

℗ 1975 U.S.A.-
Private Stock
Records Ltd.

STEREO
PSR 45040X
Side 2
(BMI) 3:17

© 1975 Canada-
Quality Records
Limited

CILLA BLACK

Pub: Vogue Music

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO


ripete
GOLD NUGGETS
3:32
T. B. HARMS
ASCAP
R45-1017
Produced By
Hubert Deans &
King Arthur
Epps
Recorded At
Snowhill Studios
Durham N.C.
SMOKE GETS IN YOUR EYES
(KERN-HARBACH)
KING ARTHUR EPPS
RIPETE RECORDS, 1111 S. MAIN, ELLIOTT S.C. 29046


ripete
GOLD NUGGETS
3:12
REMICK
ASCAP
R45-1017
Produced By
Duane Evans
& Marion Carter
Recorded at
EBS Moore
S.C.
IT'S ALL IN THE GAME
(DAWES-SIEMON)
KING ARTHUR EPPS
RIPETE RECORDS, 1111 S. MAIN, ELLIOTT S.C. 29046


millennium
Produced by
Keith Diamond
MONO
JH-11811
(YB-11811)
YA-11811-C
NOT
FOR SALE
Big Teeth
Music Pub.
Corp./Keith
Diamond Music,
Inc., BMI
3:57
Intro: 17
End: Fade
THE DIP (SHOW ME WHAT YOU GOT)
(K. Diamond)
THE KEITH DIAMOND BAND
℗1981 Millennium Entertainment
Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.


millennium
Produced by
Keith Diamond
STEREO
JH-11811
(YB-11811)
YB-11811-A
NOT
FOR SALE
Big Teeth
Music Pub.
Corp./Keith
Diamond Music,
Inc., BMI
3:57
Intro: 17
End: Fade
THE DIP (SHOW ME WHAT YOU GOT)
(K. Diamond)
THE KEITH DIAMOND BAND
℗ 1981 Millennium Entertainment
Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

AKPIE
RECORDS

Arr. & Prod. by
Michael Ziccardi
STEREO

DM 8404
Pub.: Bozo
Music, BMI
Time: 3:55

WEDNESDAY MORNING
(M. Ziccardi)

MICHAEL ZICCARDI

© 1973 M. Ziccardi

BLACK-EYED BLUES

(Joe Cocker - Chris Stainton)

PROMOTIONAL COPY

[redacted] FOR SALE

A&M RECORDS



TRO-Andover Music, Inc. (ASCAP)
Time: 4:02
(2116)

JOE COCKER

Produced by Denny Cordell for
Tarantula Productions Ltd.

1258


CHESS
©
Chevis Music
Corp. - BMI
Arranged by:
Phil Wright
1932
(12869)
Time 2:24
SITTING IN THE PARK
(B. Stewart)
BILLY STEWART
From Chess LP-1496
I'll Do Love You!!
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CHESS
©
Figure Music
BMI
Arranged by:
Phil Wright
1932
(13618)
Time 3:05
ONCE AGAIN
(Jimmy Williams/Larry Harrison)
BILLY STEWART
From Chess LP-1496
"I Do Love You"
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

Rissa Chrissa

RCS 6003-A-45
STEREO
45 RPM



SIDE A
TIME: 3:26
Ludix Music
BMI

HUMAN

(Luther Dixon)

TONY DRAKE

Produced by: Jimmy Smith
Exec. Producers: Fred Myers & Al Harrison
Arranged by: Jimmy Smith

Rissa Chrissa

RCS 6003-B-45
STEREO
45 RPM



SIDE B
TIME: 3:26
Smiletone
℗ © 1982 BMI

THINK ABOUT IT

(Samuel Garner)

TONY DRAKE

Produced by: Jimmy Smith
Exec Producers: Fred Myers & Al Harrison
Arranged by: Jimmy Smith

"I'M IN LOVE"

(Al Willis - T. Laws)

STEREO
G 7153 F

Old Brompton Road
(ASCAP)
63721-S
Time: 3:19

GORDY



Arranged by
Al Willis &
William Bickelhaupt
PROMOTIONAL
NOT FOR SALE

Frankí Kah'rl

Produced by Al Willis for
Gwen Glenn Enterprises, Inc.
℗ 1976 Motown Record Corp./
Trademark Motown Record Corp.

"I'M IN LOVE"

(Al Willis - T. Laws)

MONO
G 7153 F
Old Brompton Road
(ASCAP)
63721-M
Time: 3:19

GORDY

Arranged by
Al Willis &
William Bickelhaupt
PROMOTIONAL
NOT FOR SALE

Frankí Kah'rl

Produced by Al Willis for
Gwen Glenn Enterprises, Inc.
℗ 1976 Motown Record Corp./
Trademark Motown Record Corp.

SILVER BLUE RECORDS

℗ 1974 POLYDOR INCORPORATED

PROMOTIONAL
NOT FOR SALE



MONO
SB 811
(SB 811-AM)
2066 449
Time: 3:18
Intro: :14

Oceans Blue Music/Warner-Tamerlane/ Van McCoy Music (BMI)

Produced by:
Van McCoy
for White
House
Productions

Arranged by:
Van McCoy

EVERYTHING'S COMING UP LOVE

-Van McCoy-

RICHMOND EXTENSION

DISTRIBUTED BY POLYDOR INCORPORATED NEW YORK, N.Y.

MADE IN U.S.A.

SILVER BLUE RECORDS

℗ 1974 POLYDOR INCORPORATED

PROMOTIONAL
NOT FOR SALE



STEREO
SB 811
(SB 811-AS)
2066 449
Time: 3:18
Intro: :14

Oceans Blue Music/Warner-Tamerlane/ Van McCoy Music (BMI)

Produced by:
Van McCoy
for White
House
Productions

Arranged by:
Van McCoy

EVERYTHING'S COMING UP LOVE

-Van McCoy-

RICHMOND EXTENSION

DISTRIBUTED BY POLYDOR INCORPORATED NEW YORK, N.Y.

MADE IN U.S.A.


ATLANTIC
45 R.P.M.
45-3312
Pub , Jana Music,
ASCAP
Time 3 29
From Atlantic
LP 1679
PROMOTION COPY
NOT FOR SALE
INSTRUMENTAL
A 31572 SP
MONO
US
(Miroslaw Kudykowski, Harold Davis, James E Rowser & Les McCann)
LES McCANN
Produced by Bert deCoteaux, Tony Silvester
& Les McCann
Arranged & conducted by Les McCann
& Bert deCoteaux
℗ 1975 Atlantic
MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA, N Y N Y
A WARNER COMMUNICATIONS COMPANY

ATLANTIC



45 R.P.M.

45-3312
Pub., Jana Music,
ASCAP
Time 3 29
From Atlantic
LP 1679

PROMOTION COPY
NOT FOR SALE

INSTRUMENTAL
ST-A 31572 SP
STEREO

US

(Miroslaw Kudykowski, Harold Davis, James E Rowser & Les McCann)

LES McCANN

Produced by Bert deCoteaux, Tony Silvester
& Les McCann
Arranged & conducted by Les McCann
& Bert deCoteaux
℗ 1975 Atlantic

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY


Specialty
45 R.P.M.
Pub: Martin & Morris
BMI
Time: 2:12
SP-866-45
PROMISE TO MEET ME THERE
(J. Cleveland)
MEDITATION SINGERS


Specialty
45 R.P.M.
XSP-866-45
Pub: Martin & Morris
BMI
Time: 2:20
I'M DETERMINED TO RUN
THIS RACE
(J. Cleveland)
MEDITATION SINGERS


APOLLO
C-2509
Time 2:37
Bess Music
(BMI)
JESUS KEEPS NEARER THE CROSS
(Prof. Alex Bradford)
PROF. ALEX BRADFORD
and Singers
287-X45
APOLLO RECORDS, NEW YORK, N.Y., U.S.A.


APOLLO
C-2444
Time 2:34
Bess Music
(BMI)
OH LORD REMEMBER ME
(Arr. Prof. Alex Bradford)
PROF. ALEX BRADFORD
and Singers
287-X45
APOLLO RECORDS,
NEW YORK, N.Y., U.S.A.

Spring
RECORDS

PROMOTIONAL COPY
NOT FOR SALE

SPR 119
SPR 119A
(1084)
2066 145
Will-Du Music
Pub. Co./Gaucho
Music/Belinda
Music Inc.
(BMI) 3:05
Intro. :42

PRODUCED BY:
Raeford Gerald and
Don French
ARRANGED BY:
Tony Camillo
ENGINEER:
Tony Bongiovi

MONO

A CHILD OF GOD
(IT'S HARD TO BELIEVE)

(Don French-Millie Jackson)

MILLIE JACKSON

DISTRIBUTED BY POLYDOR INC., NEW YORK, NEW YORK - MADE IN U.S.A.

Spring
RECORDS

PROMOTIONAL COPY
NOT FOR SALE

SPR 119
SPR 119A - S
(1084)
2066 145

AMusic
12/ 8/07

$ 2.00 +TX

PRODUCED BY:
Raeford Gerald and
Don French
ARRANGED BY:
Tony Camillo
ENGINEER:
Tony Bongiovi

STEREO

A CHILD OF GOD
(IT'S HARD TO BELIEVE)

(Don French-Millie Jackson)

MILLIE JACKSON

DISTRIBUTED BY POLYDOR INC., NEW YORK, NEW YORK - MADE IN U.S.A.

PICKOUT

Produced &
Arranged by:
L. Dennis

(C) (P) 1991

Distributed by:

Technique
Record Shop
2 Chancery Lane
Kingston
Phone: 26639



Side 1

MAMA

Baby Wayne

ALL RIGHTS RESERVED

PICKOUT

Produced &
Arranged by:
L. Dennis

(C) (P) 1991

Distributed by:

Technique
Record Shop
2 Chancery Lane
Kingston
Phone: 26639



Side 2

DUB

ALL RIGHTS RESERVED


OUTERNATIONAL
RECORDS
Produced by
C. Morgan
M. Morrison
C. Rufus.
(P) (C) 1992
All Rights
Reserved
Made In
Jamaica
ONL 4525
Distributed by
SONIC SOUNDS
25 Retirement Rd
Kingston 5
Tel: 61204/62036
TRUTH AND RIGHT
CUTTY RANKS


OUTERNATIONAL
RECORDS
Produced by
C. Morgan
M. Morrison
C. Rufus.
(P) (C) 1992
All Rights
Reserved
Made In
Jamaica
ONL 4525
Distributed by
SONIC SOUNDS
25 Retirement Rd
Kingston 5
Tel: 61204/62036
VERSION

KULCHA SHOK

KULCHA SHOK MUZIK

SIDE A

Dist. & Prod. by:
Lance O for
Kulcha Shok Muzik, Inc.
1218 Drexel Ave. #203
Miami, Fla 33139
Ph.: 305-534-6110
Fax: 305-285-0443
Website: www.kulchashok.com
E-mail: lanceo8@hotmail.com
KS-10
Made in Jamaica
(C)(P) 2000

Pub. by:
All Arc & When It Hits
Music (ASCAP)
from the upcoming album
"Kulcharal Dance Hall 2"
Part Proceeds To
Benefit "Free Mumia Fund"

WRONG BABYLON

(K. ARCHIBALD / B. BAILEY)

COOL BREEZE & NATTY REMO

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KULCHA SHOK

KULCHA SHOK MUZIK



SIDE B

Dist. & Prod. by:
Lance O for
Kulcha Shok Muzik, Inc.
1218 Drexel Ave. #203
Miami, Fla 33139
Ph.: 305-534-6110
Fax: 305-285-0443
Website: www.kulchashok.com
E-mail: lanceo8@hotmail.com
KS-10
Made in Jamaica
(C)(P) 2000

Published by:
All Arc & When
It Hits Music (ASCAP)

BABYLON WRONG

(K. ARCHIBALD)

VERSION

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RCA VICTOR

FRANKIE RANDALL

Arranged & Conducted by Marty Manning



47-9126

Eddie Shaw Mus. Corp., ASCAP

(UPKM-0103)

2:22

PLUG SIDE

NOT FOR SALE

Producer:
Joe René

NICE 'N EASY

(Keith-Bergman-Spence)

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arranged & Conducted by Marty Manning

47-9126

Bikini Music Corp., Emily Mus. Corp., ASCAP

(UPKM-0105)

1:55



45 RPM

NOT FOR SALE

Producer: Joe René

MA VIE

(My Wife)

(Paul J. Vance-Lee Pockriss)

TM(s) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


EXTENDED PLAYING
Mercury
EP-1-3324A
11249-11494
VOCAL
From The Broadway Musical
"DAMN YANKEES" (Adler-Ross)
1. NEAR TO YOU (Patti Page)
2. SHOELESS JOE FROM HANNIBAL MO
(Rusty Draper)
MERCURY RECORD CORPORATION, MADE IN U.S.A.


EXTENDED PLAYING
3111
EP-1-3324B
11265-11605
VOCAL
From The Broadway Musical
"DAMN YANKEES" (Adler-Ross)
1. WHATEVER LOLA WANTS
(Sarah Vaughan)
2. A MAN DOESN'T KNOW
(Vic Damone)
MERCURY RECORD CORPORATION, MADE IN U.S.A.


Mercury
RECORDS
PROMOTIONAL RECORD
HIGH FIDELITY
72013
YW25101
Miller Music
Corp.
(ASCAP) 1:50
Produced by
Shelby Singleton
Vocal
FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.
THE BOYS' NIGHT OUT
From the MGM motion picture "The Boys' Night Out" - (Sammy Cahn-James Van Heusen)
PATTI PAGE
With The Merry Melody Singers


Mercury
RECORDS
PROMOTIONAL RECORD
HIGH FIDELITY
72013
YW25102
Hill & Range
Songs Inc.
(BMI) 2:10
Produced by
Shelby Singleton
Vocal
HIT
SIDE
THREE FOOLS
(Charles Singleton - Horace Ott)
PATTI PAGE
With The Merry Melody Singers
Orchestra conducted by
Jerry Kennedy
FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
Lowery Music Co., Inc. BMI – 2:50
K 14295
(71 L 2579)
MONO
YO-YO
(Joe Smith)
THE OSMONDS
Horns arr. by Harrison Calloway, Jr.
Produced by Rick Hall
Recorded at
Fame Recording Studios
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

Osbro Music
Publishing Co.
BMI — 2:49

K 14295
(71 L 2583)
MONO

KEEP ON MY SIDE

(A. Osmond-W. Osmond-M. Osmond)

THE OSMONDS

Horns arr. by Harrison Calloway, Jr.
Produced by Rick Hall
Recorded at
Fame Recording Studios

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
APR. 6 1972
NOT FOR SALE
Burda Music Publ. Co & Virgin Ear Music ASCAP — 2:15
K 14376
(72 L 3226)
LONG HAIRED LOVER FROM LIVERPOOL
(Christopher Kingsley)
LITTLE JIMMY OSMOND
with The Mike Curb Congregation
Produced by Mike Curb & Perry Botkin, Jr.
℗1972 MGM Record Corporation
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

Chappell
& Co., Inc.
ASCAP — 2:26

K 14376
(72 L 3197-REV)

MOTHER OF MINE
(Bill Parkinson)

LITTLE JIMMY OSMOND
Arranged by Don Costa
Prod. by Alan Osmond/
Mike Curb/Don Costa
℗1972 MGM Record
Corporation

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE



KOLOB
RECORDS

K 14468
(72 L 3537)

Progressive Music
Publishing Co.,
Inc. - BMI
3:33

TWEEDLEE DEE

(Winfield Scott)
From MGM Album SE 4855 "Killer Joe"

LITTLE JIMMY OSMOND

Arranged by Don Costa
Prod. by Mike Curb
& Don Costa

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE



KOLOB
RECORDS

K 14468
(72 L 3517)

Tancy Music
ASCAP
4:00

MAMA'D KNOW WHAT TO DO

(Phil Zeller)
From MGM Album SE 4855 "Killer Joe"

LITTLE JIMMY OSMOND

Arranged by Don Costa
Prod. by Mike Curb
& Don Costa

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

JUN 21 1972

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE



Kolob Music
BMI – 3:07

K 14405
(72 L 3440)

HOLD HER TIGHT

(A. Osmond-M. Osmond-W. Osmond)
Written, Sung & Played by THE OSMONDS

THE OSMONDS

Prod. by Alan Osmond & Michael Lloyd
Engineer: Ed Greene
℗1972 MGM Record Corporation

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE



Kolob Music
BMI — 2:20

K 14405
(71 L 2871)

LOVE IS

(A. Osmond-W. Osmond-M. Osmond)
From the MGM Album "Phase III" 1 SE 4796

THE OSMONDS

Prod. by Michael Lloyd &
Alan Osmond

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

RCA VICTOR

GALE GARNETT

Arr. & Cond. by Sid Bass

47-8472

Leprechaun Mus. Inc., BMI

RPKM-6846

2:48



PLUG SIDE

NOT FOR SALE

Producer:
Andy Wiswell

LOVIN' PLACE

(Gale Garnett)

TMK(S) ®REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

GALE GARNETT

Arr. & Cond. by Sid Bass

47-8472
Leprechaun Mus.
Inc., BMI
RPKM-6841
2:38



45
RPM

NOT FOR SALE

Producer:
Andy Wiswell

I USED TO LIVE HERE

(Gale Garnett)

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MERCURY
®
FOR BROADCAST ONLY
NOT FOR SALE
72220
YW1-29467
The January
Music Corp.
(BMI) 2:49
Vocal
Produced by
Shelby
Singleton
**
**
DEEP IN THE HEART OF HARLEM
(Jimmy Radcliffe - Carl Spencer)
CLYDE MC PHATTER
Arranged and conducted by
Alan Lorber
VENDOR: MERCURY RECORD CORPORATION


STARBOUND
UNBREAKABLE
45 R.P.M.
Time: 3:52
Record No.
502-A
(PV 8404)
NAJA, BMI
Produced by:
Val Shively
THAT'S WHY I DREAM
(N. Smith-N. Jackson)
THE KEYSTONERS
MANUFACTURED BY R&B RECORDS, UPPER DARBY, PA. 19082


STARBOUND
UNBREAKABLE
45 R.P.M.
Time: 3:54
Record No.
502-AA
(PV 8403)
NAJA, BMI
Produced by:
Val Shively
SAY ALWAYS
(N. Smith)
THE KEYSTONERS
MANUFACTURED BY R&B RECORDS, UPPER DARBY, PA. 19082


45 RPM
ATCO
RECORDS
OLDIES SERIES
59C-3524 SP
FROM ATCO
6147
OS 13056
VOCAL
Pub., Harms, Inc.
ASCAP
Time: 3:04
MACK THE KNIFE
(Weill-Brecht-Blitzstein)
BOBBY DARIN
Orchestra Directed by
RICHARD WESS
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


45 RPM
ATCO
RECORDS
OLDIES
SERIES
VOCAL
59C-3259-PL
FROM ATCO
6158
OS 13056
Pub.,
T. B. Harms,
ASCAP
Time: 2:48
BEYOND THE SEA
(Trenet-Lewrence)
BOBBY DARIN
Arr. & Cond. by Richard Wess
MFG. BY ATLANTIC RECORDING CORP. 1841 BROADWAY N.Y.N.Y.

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
38-06172
ZSS 172269
℗ 1986 CBS Inc.
Publisher:
April Music
Inc./Welbeck
Music Corp.
(ASCAP)

STEREO
Intro. :07
3:25

RAY CHARLES
THE PAGES OF MY MIND

-B. Hill - J. Remington Wilde- Taken From The Columbia
Lp: "FROM THE PAGES OF MY MIND" FC 40338
Produced by Billy Sherrill
& Ray Charles

EVENT

RECORDS INC.

MONO

FOR DJ USE ONLY
NOT FOR SALE

Producer: Mike Lewis and Stu Wiener
Arranged & conducted by: Tom Sellers
Engineer: Joe Sidore



EV 210
(EV 1031 M)
(1138)
Time 4:56
Intro :10
Double Trouble Music Co./ Gaucho Music/ Belinda Music, Inc. Unichappell & Co. sole agent (BMI)

(BUT I COULD) REACH THE WISDOM OF SOLOMAN

-Neal Fox-

MANCINI & FOX

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EVENT

RECORDS INC.

STEREO

FOR DJ USE ONLY NOT FOR SALE

Producer: Mike Lewis and Stu Wiener
Arranged & conducted by: Tom Sellers
Engineer: Joe Sidore



EV 210
(EV 1031 S)
(1138)
Time 4:56
Intro :10
Double Trouble Music Co./ Gaucho Music/ Belinda Music, Inc. Unichappell & Co. sole agent (BMI)

(BUT I COULD) REACH THE WISDOM OF SOLOMAN

-Neal Fox-

MANCINI & FOX

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LSP-2982(e)

STEREO
Electronically Reprocessed

THE BEST OF DIXIELAND

"HIS MASTER'S VOICE"
RCA VICTOR

LOUIS ARMSTRONG • TURK MURPHY • BOURBON STREET ALL-STARS • BOB SCOBEY
PETE FOUNTAIN • MUGGSY SPANIER • DUKES OF DIXIELAND • JIMMY McPARTLAND
HENRY 'RED' ALLEN • BUNK JOHNSON • PETE KELLY • ORIGINAL DIXIELAND JAZZ BAND

MATTY MATLOCK • EDDIE MILLER • JACK TEAGAROEN • MARTY NAPOLEON • GEORGE LEWIS • GEORGE WETTLING • BABY DODDS
SANTO PECORA • GEORGE BRUNIES • BUSTER BAILEY • BOB HAGGART • CLANCY HAYES • TONY ALMERICO • PEE WEE SPITELERA

COZY COLE • JOE BUSHKIN • PEANUTS HUCKO • BIG SID CATLETT • SLOW DRAG PAVAGEAU • BOB HELM • GENE SCHRDEDER • DICK CATHCART • LARRY SHIELDS
BOB WILBER • NICK LA ROCCA • TONY SBARBARO • CUTTY CUTSHALL • ROD CLESS • JIM ROBINSON • DICK CARY • EDDIE EDWARDS • LAWRENCE MARRERO



ABOUT ELECTRONIC STEREO

This record has been electronically reprocessed for stereo from the original monaural version. Although it is not up to RCA Victor's current Dynagroove stereo standards, it has been reissued in this electronically reprocessed stereo version in response to public demand.

Reissue produced by Brad McCuen

A Treasure-Trove for Dixieland Devotees

Just recently, a teen-ager "flipped" (he expressed it as "I'm flipped!") when he found out that jazz music is, relatively speaking, a young art. He just naturally figured that people had been playing jazz, and enjoying jazz, almost as long as music itself had form. With considerable logic, our young friend said, "You mean Bach didn't know about jazz?" Sadly, he didn't. Jazz is new on the tablet of time. The first jazz recording ever made was cut February 26, 1917—not yet fifty years ago. It was, incidentally, made by RCA Victor and is included in this collection. *And*—it was Dixieland music. Dixieland evolved in New Orleans and is the oldest and most durable jazz style. In fact, it's been said that Dixieland is the jazz music that's most played and most enjoyed. This collection is firmly dedicated to providing this most delightful of all jazz—THE BEST OF DIXIELAND.

Side 1

LOUIS ARMSTRONG:
Rockin' Chair
(New York City, 6/10/47)
(ASCAP 8:18)

Satch along with Jack Teagarden thrilled the packed Town Hall audience with this one-time-only stellar performance.

Leader/trumpet: Louis Armstrong
Trombone: Jack Teagarden
Trumpet: Bobby Hackett
Clarinet & Tenor Sax: Peanute Hucko
Baritone Sax & Clarinet: Ernie Caceres
Guitar: Al Casey
Bass: Al Hall
Drums: Cozy Cole
Piano: Johnny Guarnieri

TURK MURPHY:
Tiger Rag
(Hollywood, 5/2/61)
(ASCAP 2:27)

This tune is older than jazz, but it now belongs to two-beat music as Turk and his swinging San Francisco band prove. Dig that calliope!

Leader: Turk Murphy
Cornet: Everett Ernest Carson
Clarinet: Bob Helm
Piano: Peter Clute
Tuba: Robert R. Short
Drums: Frankie Capp

MUGGSY SPANIER:
I Wish I Could Shimmy Like My Sister Kate
(New York City, 11/10/39)
(ASCAP 2:51)

The great little band that Muggsy brought into New York is now shuttered or defunct Nick's was captured on wax, and this is the performance that established the old song as a Dixie classic. George Brunies' humorous vocal is quite a classic, too.

Cornet/trumpet: Muggsy Spanier
Trombone: George Brunies
Clarinet: Rod Cless
Sax: Bernie Billings
Piano: Joe Bushkin
Str. Bass: Bob Casey
Traps: Don Carter

BOURBON STREET ALL-STAR DIXIELANDERS:
High Society
(New Orleans, 6/12/56)
(ASCAP 5:47)

What a jam session! And it was recorded right down in the French quarter of New Orleans. Originally *High Society* was a march, but it soon was adopted by jazz. Our soloists are, respectively, the late George Girard, Larry Shields, Jack Delaney, Lester Bouchon, Tony Almerico, Pete Fountain and Santo Pecora.

Leader/trumpet: George Girard
Trumpet: Tony Almerico
Trombone: Jack Delaney
Trombone: Santo Pecora
Drums: Roger Johnston
Clarinet: Pete Fountain
Clarinet: Larry Shields
Tenor Sax: Lester Bouchon
Drums: Paul Edwards
Guitar: Frank Federico
Piano: Roy Zimmerman
Bass: Phil Darios
Guitar: Wes Buchanan

HENRY "RED" ALLEN:
St. James Infirmary
(New York City, 3/27/57)
(P.D. 3:45)

You might well believe this was recorded at New York's popular and unique Metropole. Red has long been one of the club's star attractions and his men are familiar faces there. Red takes the vocal on this Dixieland favorite.

Leader/trumpet: Red Allen
Clarinet: Buster Bailey, Sr.
Tenor Sax: Coleman Hawkins
Trombone: Jay C. Higginbotham
Drums: Cozy Cole
Bass: Lloyd Trotman
Piano: Marty Napoleon
Guitar: Everett Barksdale

BUNK JOHNSON:
When the Saints Go Marching In
(New York City, 12/19/45)
(P.D. 3:02)

The legendary figure of Dixieland trumpet leads his most authentic jazz band through what is probably the most famous of all Dixieland themes.

Leader/trumpet: Willie Bunk Johnson
Clarinet: George Lewis
Trombone: Jim Robinson
Banjo: Lawrence Marrero
Bass: Alcide (Slow Drag) Pavageau
Drums: Baby Dodds
Piano: Alton Purnell

Side 2

THE DUKES OF DIXIELAND:
Tin Roof Blues
(Chicago, 8/3/55)
(ASCAP 6:58)

Pete Fountain was still a member of the Assunto brothers' fine little band when they cut one of Dixieland's outstanding themes. Dixieland at its best!

Trumpet: Frank Assunto
Trombone: Fred Assunto
Piano: Arthur J. Seelig, Jr.
Drums: Roger Johnston
Bass: William O. Porter
Clarinet: Pete Fountain

BOB SCOBEY:
Mississippi Mud
(New York City, 6/4/58)
(ASCAP 2:58)

The late Bob Scobey is sadly missed—a point this happy performance will demonstrate. Note, too, Clancy Hayes has such a great way with a vocal.

Leader/trumpet: Bob Scobey
Banjo: Clancy Hayes
Trombone: James Beebe
Clarinet: Brian Shanley
Bass: George Shaw
Drums: Dave Black
Tuba/bass trumpet: Rick Matteson
Piano: Gene Schroeder

PETE KELLY AND HIS BIG SEVEN:
Oh Didn't He Ramble
(Hollywood, 4/17/55)
(BMI 2:22)

One of the most touching scenes in Jack Webb's jazz film "Pete Kelly's Blues" was the New Orleans funeral and parade which is recreated here from the sound track.

Cornet: Dick Cathcart
Clarinet: Matty Matlock
Tenor Sax: Eddie Miller
Trombone: Moe Schneider
Piano: Ray Sherman
Guitar: George Van Eps
Bass: Jud de Naut
Drums: Nick Fatool

JIMMY McPARTLAND:
South Rampart Street Parade
(New York City, 8/27/59)
(ASCAP 3:06)

Jimmy gathered some of the greatest names in jazz for this rather recent grooving of Ray Bauduc and Bob Haggart's Dixie delight.

Leader/trumpet: Jimmy McPartland
Trumpet: Charlie Shavers
Trombone: Cutty Cutshall
Piano: Dick Cary
Bass: Joe Burriesce
Sax: Bob Wilber
Tuba: Harvey Phillips
Guitar: George Barnes
Drums: George Wettling
Sax: Ernie Caceres

TONY ALMERICO:
Milenberg Joys
(New Orleans, 6/10/56)
(ASCAP 4:30)

Recorded in New Orleans, this performance was graced by two of the best Dixieland clarinets alive—Pete Fountain and Pee Wee Spitelera. The tune itself is dedicated to a picnic area a short way from the Crescent city.

Leader: Tony Almerico
Piano: Roy Zimmerman
Bass: Joe Loycano
Guitar: Frank Federico
Trumpet: Warren H. Luening, Jr.
Drums: Johnny Castaing
Trombone: Jack Delaney
Clarinet: Pete Fountain
Guitar: Wes Buchanan
Tenor Sax: Nino Pecone
Bugle: Sam DeKemel
Clarinet: Pee Wee Spitelera

ORIGINAL DIXIELAND JAZZ BAND:
Livery Stable Blues
(New York City, 2/26/17)
(ASCAP 3:05)

This is the first jazz record ever made! The sound is dated, of course, but if you listen you will easily hear the "swing" and understand why this one record sparked a whole new art form.

Cornet: Nick LaRocca
Trombone: Eddie Edwards
Clarinet: Larry Shields
Piano: Henry Ragas
Drums: Tony Sbarbaro

Other RCA Victor albums you will enjoy:

A Rare Batch of Satch/Louis Armstrong LPM-2322

The Dukes of Dixieland Featuring Pete Fountain LPM/LSP-2097(e)

Al Hirt at the Mardi Gras LPM/LSP-2497

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originally released 1971 on Philips 6305 074

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4 047179 488617

Soundtrack for a future present

Inside a hippies' emporium in 1971, amongst the bongs, incense sticks, little bells and Lord of the Rings paraphernalia, I came across a (naturally) colourful painted box containing predominantly psychedelic albums. Having recently acquired a synthesizer, I was intrigued by one LP in particular, the cover and credits of which promised musical content of an electronic ilk. I had never heard of the band in question, but decided to part with my cash nevertheless. The name Cluster rang no bells at all, yet when I listened to their music just a few hours later, I experienced something of an epiphany. My youthful exuberance convinced me that these unprecedented tones, the likes of which had never heard before, represented the soundtrack to a future arriving in the present. I was prone to paradoxical exaggeration in those days. Time and again I played the record. The music was literally beyond compare, with no other electronic group having hitherto released anything remotely similar. Neither the album nor the individual tracks had been given titles, encouraging me to indulge in wildly free association as I listened. In short, *Cluster 71* fascinated me, confronting me with music which caused me to rethink the entire concept of "music", ultimately radicalizing how I engaged with it. The fascination I experienced some 40 years ago has given way to a somewhat cooler clarity of vision today. Unequivocally experimental, *Cluster 71* ushered in a new phase of musical development, the immense impact of which can only now be fully appreciated.

Cluster's previous incarnation was a trio named Kluster. A change in direction and musical differences moved Dieter Moebius and Hans-Joachim Roedelius to split from their third member, Konrad Schnitzler, in 1970. The following year, as well as playing live, they recorded their first album, *Cluster 71*, in publisher Ralf Arnie's Star Musik Studio in Hamburg. Six months earlier, Kraftwerk had recorded their debut LP and would record their sophomore effort six months later. Whether legendary studio engineer Conny Plank worked his magic on Cluster and Kraftwerk in this period can only be guessed at. At least for a short time, Hamburg seemed to be giving Berlin a run for its money as a centre of new electronic music. It didn't turn out that way, however.

Early Cluster music was new. New in the sense that it did not continue any tradition, instead laying the foundations for a future tradition. The duo's utter renunciation of conventional harmony and rhythm, their embracing of near total aural abstraction, confident use of noise, rigorous live electronic improvisation and a positive mindset tuned to winning rather than losing – these were all factors in Cluster's innovative trailblazing of 1971. For want of a better category, *Cluster 71* was classified rather inappropriately and incorrectly as "cosmic". Few recognized Cluster for what it was – the synthesis of pop music stripped of embarrassing glamour and so-called serious music without intellectual constraints. Moebius and Roedelius took the liberty of raiding both disciplines to perfect their musical concept. A common enough practice today, but akin to a palace revolution in 1971. So it is that three pieces of electronic music meander and pulsate through *Cluster 71*, with no beginning and no end. Cluster's music is free and open in all directions. There are sounds, noises and structures to be heard on this album which would become ingrained in the electronic pop music of the 1980s and 1990s. Cluster had taken the first step into the future with *Cluster 71*.

Asmus Tietchens, 2010

Original credits
All tracks by D. Moebius / H. J. Roedelius / C. Plank
D. Moebius: Organ, Hawaiian Guitar, Audio-Generator, Amplifier
H.J. Roedelius: Organ, Cello, Audio Generator, Amplifier and Hellas
Production: Cluster + C. Plank
Sound Engineer: Conrad Plank
Recorded January 1971 at Star-Musik-Studios Hamburg
Cover design: Witt

Soundtrack für eine Gegenwart gewordene Zukunft

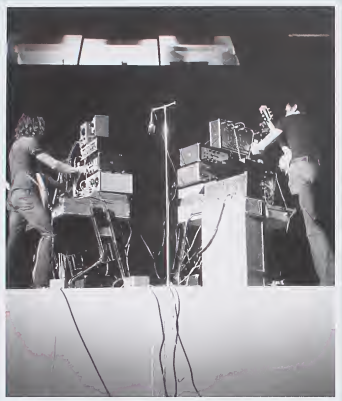
1971 kaufte ich in einem Laden für Hippie-Bedarf (Wasserpfeifen, Räucherwerk, Herr der Ringe, Glöckchen und so weiter) eine gerade eben erschienene LP, die zusammen mit anderen Platten vorwiegend psychedelischen Inhalts in einer natürlich bunt bemalten Kiste feilgeboten wurde. Cover und Credits deuteten auf elektronische Musik hin, und da ich selber vor Kurzem einen Synthesizer erworben hatte, interessierte mich dieser Tonträger ganz besonders. Der Name der Band sagte mir nichts. Cluster? Noch nie gehört, keine Ahnung. Als ich aber wenige Stunden später die Musik hörte, erlebte ich so etwas wie eine Epiphanie. In jugendlichem Überschwang war ich sicher, dass diese noch nie gehörten, also unerhörten Klänge der Soundtrack für eine Gegenwart gewordene Zukunft wären. Ich neigte damals zu paradoxen Übertreibungen. Wieder und wieder spielte ich die Platte. Die Musik war buchstäblich unvergleichbar, denn keine mir bekannte Elektronikgruppe hatte bisher etwas auch nur annähernd Ähnliches veröffentlicht. Das Album und die Stücke hatten keine Titel, was es mir leicht machte, beim Hören meinen eigenen Gedanken und Assoziationen die lange Leine zu lassen. Kurz, *Cluster 71* faszinierte mich, ich war damit einer Musik begegnet, die mich über den Begriff „Musik" völlig neu nachdenken und letztlich auch handeln ließ. Heute, fast 40 Jahre danach, ist die damalige Faszination zugunsten einer kühleren Klarsichtigkeit abgeklungen, und jetzt erst wird deutlich, welche Entwicklung *Cluster 71* einleitete, welche immense Wirkung von dieser wahrhaft experimentellen Musik ausgehen sollte.

Cluster waren vorher noch ein Trio und schrieben sich Kluster. Aufgrund musikalischer Differenzen trennten sich Dieter Moebius und Hans-Joachim Roedelius 1970 von dem dritten Mitmusiker, Konrad Schnitzler, um eigene, neue Wege zu gehen. Neben Liveauftritten spielten sie 1971 im Hamburger Star Musikstudio des Verlegers Ralf Arnie ihr erstes Album, *Cluster 71*, ein. Im selben Studio war ein halbes Jahr vorher die erste, ein halbes Jahr später die zweite Kraftwerk-LP entstanden. Dass der legendäre Tonmeister Conny Plank inspirierend auf Cluster und Kraftwerk einwirkte, will ich an dieser Stelle nur vermuten. Neben Berlin schien Hamburg jedenfalls für kurze Zeit ein Zentrum neuer elektronischer Musik werden zu können. Es sollte anders kommen.

Die frühe Cluster-Musik war neu. Sie war neu, weil sie keine Traditionen fortentwickelte, sondern selbst den Grundstein für eine zukünftige Tradition legte. Clusters völlige Abkehr von gebräuchlicher Harmonik und Rhythmik bis hin zu totaler klanglicher Abstraktion, ihr selbstverständlicher Umgang mit Geräuschen, rigorose live-elektronische Improvisationen und das Bewusstsein, nichts verlieren, sondern nur gewinnen zu können – das alles kennzeichnete 1971 Clusters innovativen Aufbruch. Mangels geeigneter Kategorien wurde *Cluster 71* etwas hilflos und falsch als „kosmisch" klassifiziert. Nur wenige Journalisten (wie etwa Rainer Blome in der Musikzeitschrift „Sounds") erkannten, dass Cluster die Synthese aus Popmusik ohne peinlichen Glamour und sogenannter Ernster Musik ohne intellektuelle Verknifftenheit war. Moebius und Roedelius nahmen sich die Freiheit, aus beiden Bereichen das zu nehmen, was ihrem musikalischen Konzept diente. Das ist heute selbstverständlich, kam aber 1971 einer Palastrevolution gleich. So mäandern und pulsieren denn auf *Cluster 71* drei Stücke elektronischer Musik ohne Anfang und ohne Ende. Die Musik von Cluster ist frei und offen in alle Richtungen. Man hört auf diesem Album Klänge, Geräusche und Strukturen, die erst in den 80er und 90er Jahren fester Bestandteil der elektronischen Popmusik werden sollten. Cluster hatte mit *Cluster 71* den ersten Schritt in diese Zukunft gewagt.

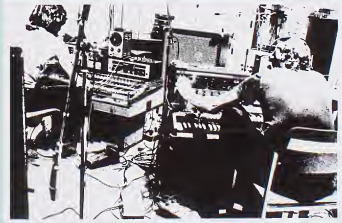
Asmus Tietchens, 2010

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Thank you: Günter Körber, Asmus Tietchens, Gareth Davies, Willem Makkee










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Hi Hat & Bass
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BAPPI LAHIRI
Produced by
Francis Uzhar & Martyn Phillips
Mixed by The Persimix Corp.
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TOPO & Roby

1044



Side A **UNDER THE ICE - (vocal)** (A. Martinelli - S. Zanini) 7'11"

Side B **UNDER THE ICE - (instrumental)** (A. Martinelli - S. Zanini) 5'42"

Produced, arranged and mixed by A. Martinelli & F. Gatto - All keyboards: A. Martinelli - Computer programming: F. Gatto - Lead vocals: S. Zanini & «TOPO-ROBOT» - Drums & Percussions: F. Di Trani - Mastered at Elettroformati, Milano - Mixed at Morning Studio, Carimate (CO) - Sound engineer: Renato Cantele - Executive Producer: Siro Gallotti - Special thanks to «AUDIST» (MI), exclusive importers of the androbots «TOPO» in Italy. - Special thanks to: Mr. Hassan, Fellah and Zanasi for their kind assistence during the realization of this product.

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the surf boys
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DELANO SOUL BEAT
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BIG BOARD
NIGHT SURF PARTY
SURF WATER
WHITE CAP
THE FAIREST OF THEM ALL
WE'LL NEVER HEAR THE END OF IT

1433

SURFING

DICK DALE, THE SURF BOYS, SURFARIS, AND THE SURF KINGS ARE THE BIGGEST SURFING GROUPS IN THE COUNTRY.

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THE SURF FERVOR is sweeping the country and teenagers everywhere are joining the surfing way of life. The first time you stand on a surfboard you will know why surfing is here to stay – the sun, the surf and the sand.
SURFERS have a language all their own. To a surfer it is his talk – he knows it and he lives it. Below we have given you a surfing dictionary – come a'surfing with us, the world's fastest growing sport.

SURFING DICTIONARY

CRUNCHER	— Hord-breoking big wove thot folds over; olmost impossible to ride.
WOODY (or Woodie)	— The stotion wogon o surfer uses to haul his boord.
GREMMY	— Comes from Gremlin. Beginners or young hongers-on who ore troublesome to surfers.
WIPE-OUT	— Being spilled by o big wove.
HANGING FIVE	— Five toes over the nose (or front) of boord.
THE TUBE	— The hollow port of the wove.
THE HEAVIES	— Very big woves, 18 to 20 feet high; found only in Howoii.
SPINNER	— Ten toes over the nose.
TEN-OVER	— One who thinks he's greoter on o surfboord thon he is.
HERO	— A full 360 degree turn while riding o wove; o very difficult moneuer.
HO-DAD	— A greoser, sort of o hot rodder with long hoir ond sideburns.
SHOREBREAK	— Smoll woves thot breok close to shore.
HOT DOGGER	— A greot ond showy performer on the boord.
PSUEDO	— Pretends he's o surfer, but isn't.
PIPELINE	— A very large "tube".

FINE RECORDS NEED NOT BE EXPENSIVE

SIDE A

Surfin Dance

Latin Soul
(Robert J. Hafner)
Anthony Music Corp. (ASCAP)

The Fairest Of Them All

Big Boord

Night Surf Party

SIDE B

Surfin'

Delano Soul Beat
(Al Gorcio)
Anthony Music Corp. (ASCAP)

We'll Never Hear The End Of It

Surf Water

White Cap

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Dukes of Dixieland & Dixieland Greats — The Best of Dixieland
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Frankie Lymon, the Heartbeats, the Clettones, & Others — Rock & Roll Party
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Di Mora Sisters & Al Caiola, Johnny Kay, Bill Costa — Italian Holiday
Hugo & Luigi & the Singalongers — Sing Along
Steve Lawrence, Command Performance and Selections by the Ray Block Orchestra
Julie London, Tenderly Yours, and Selections by the Ted Comstock Orchestra
Billy Eckstine and Sarah Vaughn, Swingin and Singin and Selections by the Fletch Anderson Orchestra
The Platters, Only You and Selections by the Exotic Guitars
Jonah Jones, The Greatest Dixieland Ever and Selections by the Riverboat Six
Borah Minevitch — Harmonica Merry Go-Round and Selections by the Harmonica Playboys
Broadway Latin Spectacular — Tito Rodriguez
Eddie Hayward, Jumpin Keyboards

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King and I
South Pacific
Oklahoma
My Fair Lady
Nutcracker Suite — 1812
Cha Cha Cha — Art Mooney
Salute to the Bandleaders
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A Tribute to Glenn Miller
Relaxing with Leroy Anderson
Heart of Hawaii
Ink Spots
Gold Record
Scheherazade
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The Ink Spots Sing Stardust
Ping Pong Percussion and the Harmonica
Salute to the Great Band Leaders

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Christmas Sing Along
Night Before Christmas — Artist: Johnny Kayo — Al Goodman and his Orchestra
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the BOBBY WATSON BAND

RECORDED LIVE AT THE





NATURAL BALL

DONE GOT OVER IT

TOO LATE

PUCKER UP BUTTERCUP

CHECKING UP ON MY BABY

RED BEANS

GOOD MORNING JUDGE

THIS OLD WORLD IS TOO FUNKY

CHANGE OF PACE

Pete Henderson - Guitar and vocal
Bill Kane - Bass and vocal
John McGrath - Harmonica

Sound by
Anne Matthews

Dave Stringham - Tenor saxophone and vocal
Kerry Blount - Tenor saxophone
Chip Fontaine - Drums

Recorded by
Joe and Jan Aucain
Mastered by
Vogt Quality Recordings
Photos by
Bill Kane

BOBBY WATSON BAND
ROCK'N RHYTHM & BLUES

Recorded live July 21, 1984

Thanks to:
Tom Bates and staff at the Met Cafe and a special word of appreciation for Joe Aucain who worked unselfishly to help us make this album a reality.

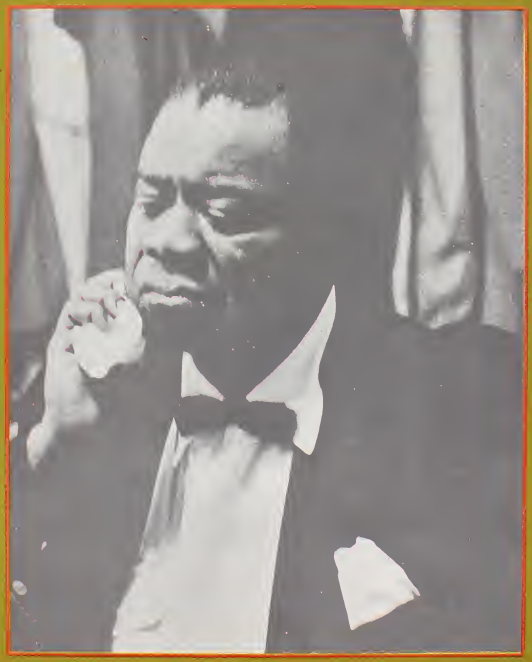
KINGS OF JAZZ
KLJ - 20001

FIVE STARS
SERIE 1

HERE IS

Louis Armstrong

AT HIS
RARE OF ALL RAREST PERFORMANCES
VOL. 1



FOR ALL DISCRIMINATING JAZZ FANS

FIVE STARS SERIE 1

HERE IS

Louis Armstrong

AT HIS
RARE OF ALL RAREST PERFORMANCES
VOL. 1

KINGS OF JAZZ
KLJ - 20001
(D)

Side A

1.	BLACK AND BLUE (Razaf-Waller-Brooks)	3'57"	*Louis Armstrong (tr, vo), Mouse Randolph (tr), Henderson Chambers (tbn), Edmund Hall (cl), Charles Bateman (p), Johnny Williams (bs, vo), Jimmy Crawford (dr).*
2.	I'M CONFESSIN' (Neiburg-Daugherty-Reynold)	4'08"	
3.	STRUTTIN' WITH SOME BARBECUE (Lil Hardin-L. Armstrong)	1'42"	
4.	UP THE LAZY RIVER (Carmichael-Arodin)	3'18"	*Carnegie Hall, NYC. February 8th, 1947*
5.	YOU RASCAL YOU (Theard)	3'20"	
6.	SAVE IT, PRETTY MAMA (Don Redman)	2'51"	
7.	AIN'T MISBEHAVIN' (Razaf-Waller-Brooks)	2'53"	

Side B

8.	DIPPERMOUTH BLUES (SUGAR FOOT STOMP) (Joe Oliver)	1'54"	*The same.*
9.	MAHOGANY HALL STOMP (Williams)	2'48"	*Carnegie Hall, NYC. February 8th, 1947*
10.	MUSKRAT RAMBLE (Kid Ory)	2'20"	
11.	ST. LOUIS BLUES (W.C. Handy)	2'48"	
12.	ROCKIN' CHAIR 1 (Carmichael)	4'47"	
13.	TIGER RAG (Nick La Rocca)	4'28"	

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The KINGS of JAZZ FIVE STARS SERIE, is a collection of great, rare of all rarest performances, recorded by the most important jazz story's artists and geniuses. The descriminating jazz fans, the collectors, as well as the newest jazz friends will enjoy, in more than 100 albums, hours and hours of inissued music. FIVE STARS SERIE gathers LOUIS ARMSTRONG, DUKE ELLINGTON, BENNY GOODMAN, EARL HINES, DIZZY GILLESPIE, BUD POWELL, CHARLIE PARKER, JAMES P. JONSON, TOMMY AND JIMMY DORSEY, FATS NAVARRO, THELONIOUS MONK, TEDDY WILSON, STAN GETZ, MILES DAVIS, GENE KRUPA, BOB CROSBY, JIMMY LUNCEFORD, ERROLL GARNER, ART TATUM, GERRY MULLIGAN and many, many others. Rerecording this material, slight surface noise, rumble and scratches have not been removed in order to preserve all the original tone qualities. Noise surpression, filtering, echoing or artificial enhancement to simulate stereo have not been introduced.

chronology by Gianni TOLLARA — cover design by Umberto LEGA

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PETER GUNN



composed and conducted by

HENRY MANCINI

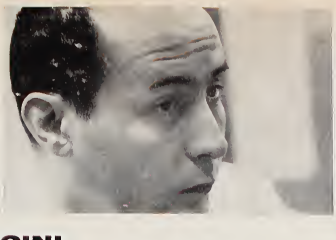
from the NBC television series PETER GUNN

Cover by: Frank Murphy/Fritz Miller

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LPM-2 2 GUYS
298
$2.98

MORE MUSIC FROM PETER GUNN



FROM THE SOUND TRACK OF THE NBC-TV SERIES, ***PETER GUNN*** *STARRING CRAIG STEVENS CREATED BY BLAKE EDWARDS PUBLISHED BY NORTHRIDGE MUSIC CO. (ASCAP)*

COMPOSED AND CONDUCTED BY HENRY MANCINI

SIDE 1



Band 1. WALKIN' BASS 4:20



Band 2. TIMOTHY 2:35



Band 3. JOANNA 2:39



Band 4. MY MANNE SHELLY 2:35



Band 5. GOOFIN' AT THE COFFEE HOUSE 4:09



Band 6. ODD BALL 3:22

SIDE 2



Band 1. BLUE STEEL 3:39



Band 2. THE LITTLE MANTHEME 3:12



Band 3. SPOOK! 2:55



Band 4. A QUIET GASS 3:01



Band 5. LIGHTLY 3:21



Band 6. BLUES FOR MOTHER'S 3:16

If modern jazz becomes indelibly linked with manslaughter, murder, mayhem, wise-cracking private eyes and droll policemen, the brunt of the responsibility must be borne by composer Henry Mancini. Because of him the point is rapidly being reached where no self-respecting killer would consider pulling the trigger without a suitable jazz background.

Seriously, Henry Mancini has become a pacesetter. Immediately after the first episode of the TV series "Peter Gunn," Mancini's modern jazz background score became a topic of general conversation. THE MUSIC FROM "PETER GUNN," his first RCA Victor album (LPM/LSP-1956), rocketed into the nation's number one best-selling spot with the muzzle velocity of a police positive. Various recordings of the main theme music became top single records.

With all this excitement, it was inevitable that others should follow Mancini's lead. TV detectives now swash, buckle and make love to the strains of modern jazz. Mancini feels that the whole thing is leading the public toward an ever greater acceptance of jazz as an art form, benefiting the listener and the musician. Never before have so many people been actively aware of modern jazz. This form of music has found a new medium of exposure.

MORE MUSIC FROM "PETER GUNN" is straight from the talented pen of the "original." It sparkles and swings. It has all the changes of mood, feeling and innuendo which make great drama and great jazz. Here are imaginative themes and improvisations, interpreted by some of the world's finest jazz artists. Here is big band jazz with the impact of tear gas or the delicacy of a fadeout kiss.

Each selection in this album is from a different episode of the "Peter Gunn" NBC-TV series. The titles are derived from the incidents or characters which inspired the themes. They are varied, descriptive and exciting. They are great compositions played by great musicians.

That seems to be the best way to describe this album . . . great!

BILL OLOFSON

TRUMPETS
Conrad Gozzo *(lead)*
*Pete Candoli *(soloist)*
Frank Beach
Graham Young

TROMBONES
Dick Nash *(soloist)*
Jimmy Priddy
John Halliburton
Karl DeKarske
Hoyt Bohannon

FRENCH HORNS
Vincent DeRosa *(lead)*
John Cave
Richard Perissi
John Graas

WOOD WINDS
Ted Nash *(alto sax soloist)*
Ronny Lang *(baritone sax soloist)*
Paul Horn
Gene Cipriano

RHYTHM
**Shelly Manne *(drums)*
Alvin Stoller *(drums—"Timothy" only)*
John T. Williams *(piano)*
***Bob Bain *(guitar)*
Rolly Bundock *(bass)*
Joe Mondragon *(bass—"My Manne Shelly," "Lightly," "A Quiet Gass")*
Vic Feldman *(vibes)*
Larry Bunker *(vibes)*

ADDITIONAL SOLOS
***Plas Johnson *(solo tenor sax on "Spook!")*
R. Lang *(alto flute on "The Little Man Theme," "Goofin' at the Coffee House," "Odd Ball")*
T. Nash *(piccolo on "The Little Man Theme" —alto flute on "Walkin' Bass")*
R. Bundock *(bass on "Walkin' Bass")*
V. Feldman *(vibe solos except "Blue Steel")*
L. Bunker *(vibe solo on "Blue Steel")*

Orchestra Manager: Bobby Helfer

*Pete Candoli appears by arrangement with Warner Bros. Records, Inc.
**Shelly Manne appears by arrangement with Contemporary Records
***Bob Bain and Plas Johnson appear by arrangement with Capitol Records

Recording Engineer Al Schmitt *Produced by* Dick Peirce Recorded in the RCA Music Center of the World on February 17, and March 5 and 6, 1959.

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LPM-2040 Printed in U. S. A.

Natalie Lamb

Nails The Blues



With

Wild Bill Davison

Tom Gwaltney

Slide Harris

Dick Wellstood

Van Perry

Jackie Connor

Kenny Davern

Art Hodes

Bob Thompson

Jerry Addicott

FAT CAT'S JAZZ
152

Natalie Lamb Wails the Blues

Personnel

NATALIE LAMB
VOCALS ALL TRACKS

ACCOMPANIED BY

Side One & Side Two - 1, 2, 3 & 4
Recorded 4/17 & 18/74
Wild Bill Davison - Cornet
Tommy Gwaltney - Clarinet
Walter 'Slide' Harris - Trombone
Dick Wellstood - Piano
Van Perry - Bass
Jackie Connor - Drums

Side Two - 5 & 6
Recorded 12/2/73
Kenny Davern - Soprano Sax
Art Hodes - Piano
Jerry Addicott - Banjo
Van Perry - Bass
Bob Thompson - Drums

Natalie Lamb wasn't always a blues singer. As a student of voice at Juilliard, she preferred opera; later, having responded to a New York booking agency's ad for singers, she began performing folk and pop music in nightclubs. In 1964, however, she became interested in the blues after hearing the fine contemporary songstress Odetta. Miss Lamb's curiosity about this new idiom soon led her to Bessie Smith and Ma Rainey, the two singers to whom she now gives the most credit for influencing her own blues style. Her debut as a blues singer came in 1965 at New York's Town Hall in a concert with pianist Sammy Price and trombonist J. C. Higginbotham.

It was in 1968 that Miss Lamb began her association, continuing to this day, with Bob Thompson's Red Onion Jazz Band. She was back in Town Hall with the Red Onions in 1969 for a concert recorded for Biograph Records (BLP-12012). As a result of that recording and of her many appearances with the band along the eastern seaboard, Miss Lamb has become known in jazz circles as one of the country's leading blues singers and has been invited, both with the Red Onions and by herself, to appear all over the country. One of those trips inspired Dave Walker's comments; two of the others provided these recordings.

The Washington area was first exposed to Natalie Lamb at the 8th Annual Manassas Jazz Festival in December, 1973. All of us, just as Dave Walker, were simply stunned by her performance; she got more rousing ovations than any other musician at that star-studded gathering. Miss Lamb puts an incredible amount of raw emotion and energy into her singing. Listening, it is almost impossible not to be overwhelmed by her power; by the end of a set one is exhausted, spent emotionally and physically – but it's just the kind of beating you can't get enough of. The last two tunes on this record were recorded at that festival. While emotion is far more difficult to capture on magnetic tape than simple musical notes, I defy the listener not to be caught up in "Got Me Goin' " the way we were the first time around. And marvel at the terrific playing of Kenny Davern on soprano sax and Art Hodes on piano.

The rest of this record was recorded in April, 1974 in two evenings of live performances at the Hayloft Dinner Theater in Manassas. Given the opportunity to present jazz for the first time in a house which is respected for its high-caliber dramatic productions, Johnson McRee decided to go first class, both in inviting Natalie Lamb to sing and in his choice for the rest of the musicians.

Wild Bill Davison (cornet) needs no introduction to jazz fans. First recorded in 1924, Davison soon rose to the top ranks of jazz and has stayed there ever since. At 69 he is as active musically as ever, playing all over this country and making regular trips abroad.

Walter "Slide" Harris (trombone) is a legend in the Washington area, and is easily the most beloved and respected musician in traditional circles here. Slide plays the smoothest trombone you'll ever hear – listen to his solo on "Evil Hearted Woman." This was, sadly, Slide's last recording date before suffering a stroke which has kept him from playing ever since.

Dick Wellstood, a NY-NJ area pianist, has really come into national prominence in recent years, having recorded many fine ragtime and stride style records; most recently he's done a stint with the World's Greatest Jazz Band and collaborated with Kenny Davern for some very popular piano-soprano sax duets.

Tommy Gwaltney (clarinet), Van Perry (bass) and Jack Connor (drums) are all highly-regarded Washington-area musicians; Gwaltney and Perry spent most of 1974 on the road with pianist Claude Hopkins. Be sure to note Tommy's tastefully understated solo on "St. Louis Blues."

Allow me one anecdote to describe how Natalie Lamb affects an audience. With me at one of the Hayloft concerts was a long-time jazz fan about 50 years old and a young man in his early 20s with little traditional jazz experience (Miss Lamb is somewhere between the two of them in age). After just a few tunes both men were in love. Like teenage girls at a 1956 Elvis Presley concert, they would swoon audibly at the first words of every tune and then sit glassy-eyed, transfixed, obviously transported to a blissful, better world. And I'm sure somewhere in the room there was a 75-year-old in similar ecstacy.

So here you are: the first, but let's hope not the last, record devoted solely to the singing of Natalie Lamb. I know you'll like it, because Natalie Lamb can *really* sing the blues!

Dick Baker
Editor, *Tailgate Ramblings*
Potomac River Jazz Club

Side One

21:34

1	A Good Man Is Hard To Find	3:52
2	Evil Hearted Woman Blues	5:20
3	After You've Gone	3:56
4	I Want A Little Sugar in My Bowl	3:05
5	St. Louis Blues	5:21
		21:34

Side Two

22:08

1	You've Been A Good Old Wagon	3:23
2	West End Blues	3:40
3	There'll Be Some Changes Made	3:20
4	Am I Blue?	4:13
5	If You Lose Your Money Blues	4:07
6	Got Me Goin' & Close	3:25
		22:08

Lu Watters and the Yerba Buena Jazz Band at the Dawn Club and later at Harry bone Kelly's were largely responsible for a great New Orleans-inspired jazz revival on the West Coast in the 1940's.

Before that all I had was my Olivers, Armstrong Hot 5's and Bessie Smith's old black label Okeh's and beautiful blue label Columbia 78's.

Then in 1952 Claire Austin joined Turk Murphy at the Italian Village in San Francisco and I thought I was hearing a reincarnation of Bessie.

In the 1950's traditional New Orleans Jazz had spread around the world and several good bands were playing on the East Coast, but the Rockies are something of a barrier. I had never heard of Natalie Lamb until Johnson McRee was kind enough to invite me to his Manassas Jazz Festival in December, 1973, or these words of appreciation of the contemporary queens of the blues wouldn't be written. Natalie Lamb is a soul sister of the blues and jazz singers who come to mind when the name Bessie Smith is mentioned and Ma Rainey, Bessie Smith and Claire Austin are the names that come to mind when Natalie belts out, *Cakewalkin' Babies From Home*. This handsome blonde woman moves her body to the rhythm of the blues and "sells the song," giving it all she's got. With her own brand of unspoken "come hither," her style is in the great tradition, but has a subtle humor in the delivery that is all Natalie Lamb and comes from the heart. It seems to reflect her social philosophy of the blues.

Evil Hearted Woman, could be renamed "Natalie's Blues," because she makes it all her own. When she came on with this number at the Manassas Festival, backed by husband Bob Thompson's Red Onion Jazz Band, I was hooked . . . and immediately after the set began investigating the possibilities of luring Natalie to the West Coast.

On my return home, I played a record of Natalie and the Red Onions for some friends in the New Orleans Jazz Club of Northern California. When we got to Natalie's version of *You've Been a Good Ole Wagon*, the men began to groove and smile at each other. The looks on the women's faces showed at first surprise, then frank admiration of this sister. Wow! What applause.

The opportunity for Miss Lamb's West Coast debut came when the Marin Charitable Foundation decided to put on a fund-raising event billed as "Jazz at the Vineyards" and asked me to put together a traditional jazz program. Natalie agreed to come, arrangements were made, enthusiasm was high and the crowd was responsive – clamoring for more – "One more time!" Natalie did the Trixie Smith number *The World's Jazz Crazy*.

Among the footstompers and poignant blues she treated us to was the King Oliver tune, *West End Blues*. When she sang the verse, the large crowd spread out on the green at the Sonoma Vineyards rose to their feet.

Her command of the 1920's blues belting technique and gutsy dirty-edged voice seems to stimulate the musicians to a peak in their ensemble performance; when it's their turn after backing her big fat contralto.

Natalie knows where she's going on stage and in informal settings – a real pro. She had never been to the San Francisco Bay area, and arrived a day or two early. The winery date was Sunday and on Friday and Saturday nights we took in a few of the local traditional jazz spots – partly as advance publicity for the charitable event and partly for the soul. Among them: Phil Howe's Phrisco Phunction at Henry VIII in Concord, Jim Maihack's San Francisco Brass at Earthquake McGoon's, Nelli Tanner's Jam group at Pier 23, Jimmy Diamonds Dixieland Band in the New Orleans Room at the Fairmont Hotel on Nob Hill, and Vince Hickey's Jazz Cardinals at the Baltic in Pt. Richmond, the Standard Oil Tanker Port.

Each of the leaders graciously welcomed her to his stand for a guest appearance and both the bands and Miss Lamb showed their mastery of the idiom and their professionalism. After a few arcane mutterings about keys and breaks – not entirely clear to the uninitiated – in each establishment, the band and the singer came together to give San Francisco Bay jazz audiences a new treat. No rehearsals: just pros operating in the tradition they knew and loved – a real thrill.

"In my humble opinion, Natalie is the best anywhere today of the gals singing in the Bessie tradition," said Gus Kuhlmann in the record review column of *Jazz Blast* August 1973. I'm glad I had the opportunity to make this discovery for myself and to bring her to the West Coast.

Dave Walker, President
New Orleans Jazz Club of Northern California

Credits

Recording – Hal Farmer
Mastering – Johnson McRee, Jr. and Soundwave Studios
Annotation – Dick Baker and Dave Walker
Cover Design – John Young

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Biograph

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FEATURING NATALIE LAMB



HOT TIME IN THE OLD TOWN

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LIZZY'S BLUES	SEE SEE RIDER
LITTLE ROCK GETAWAY	BEALE STREET BLUES
WILD MAN BLUES	BACKWATER BLUES
DOWNHEARTED BLUES	TROMBONE CHARLIE

ROMARY/BURGESS

BIOGRAPH BLP-12012

THE RED ONION JAZZ BAND
feat. NATALIE LAMB

Side 1.
1. Downhearted Blues 5:45
2. Trombone Cholly 3:07
3. Hot Time In The Old Town Tonight 2:28
4. Little Rock Getaway 3:02
5. Wild Man Blues 4:35
6. San Francisco Bay 2:56

Side 2.
1. Cake Walkin' Babies 2:28
2. Lizzy's Blues 3:49
3. See See Rider 4:09
4. Backwater Blues 5:35
5. Beale Street Blues 5:23

John Bucher (cornet), Denis Brady (clt.), Richard Dreiwitz (bn.), Henry Ross (pno.), Eric Hassell (bjo.), Arnold Hyman (bass), Bob Thompson (dms.-leader), Natalie Lamb (vocal), Town Hall, New York, Feb. 1, 1969.

Cover Art: Fred Romary
Liner Notes: Chris Albertson
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Feat.: NATALIE LAMB (AT TOWN HALL)

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In 1939, at the height of the Swing Era, when big bands were numerous and more and more of them were beginning to sound alike, Lu Watters, a 28-year old West Coast trumpeter formed the Yerba Buena Jazz Band. A couple of years earlier, jazz collectors Frederic Ramsey, Jr. and William Russell had located 58-year old Bunk Johnson (reputed sidekick of the legendary Buddy Bolden) and plans were underway to furnish him with new teeth and start him playing again. A traditional jazz revival was starting in San Francisco. This movement grew and its heroes, Bunk Johnson, Kid Ory, George Lewis and Jim Robinson won wide acclaim from Coast to Coast as most of the big bands disappeared.

At the end of WW II, the New Orleans revival was at its height in this country and it soon hit England from where it spread to the Continent. Long after the popularity of Bop had replaced that of traditional jazz here, Europe continued to breed young New Orleans inspired musicians and such bands as Ken Colyer's Jazz Men, the Crane River Jazz Band and the Dutch Swing College Band were packing in teenagers at dances and concerts from Scandinavia to the Riviera.

The New Orleans revival was still going strong in Europe, but had all but ebbed out in this country, in 1952, when the Red Onion Jazz Band was formed by a group of American amateur musicians.

In spite of its late arrival, the Red Onion Jazz Band still survives and is today one of the leading traditional jazz groups in this country.

The personnel of the Red Onion Jazz Band has not remained constant in the past 17 years. Its members are traditionally men whose actual profession is outside of the music world, but some have been able to use the band as a stepping stone to a full-time career in music. Among the ROJB alumni who have done so are clarinetists Joe Muranyi and Dick Hadlock, while one-time ROJB banjo player George Segal went on to even greater fame as a movie star (he was reunited with the band, in 1966, in a segment of CBS-TV's "I've Got a Secret"). Even rock music has benefited from the ROJB in the form of Steve Knight, whose more recent work can be heard with "Wings" and "The Devil's Anvil".

The current personnel of the ROJB, which leader-drummer Bob Thompson describes as a "part-time weekend band", comprises an interestingly disparate collection of professions. Thompson himself is a professor of psychology, cornet player John Bucher and clarinetist Denis Brady are stock brokers, banjo player Eric Hassell, an Englishman and graduate of that country's trad movement, is an aeronautical engineer, pianist Hank Ross makes his living as a court reporter, when not playing his bass, Arnold Hyman is involved in experimental psychology research and trombonist Richard Dreiwitz teaches school.

Their style is more in the New Orleans vein than Dixieland, but their playing is cleaner than that of such English groups as those led by Ken Colyer and Chris Barber. Those groups frequently played deliberate klinkers because they modeled themselves quite literally after revived New Orleans groups whose aging musicians no longer possessed the technical agility of their youth. In fact, one of the assets of the Red Onion Jazz Band is their playing, though it naturally is highly derivative, cannot be traced back to any one band of the past. Their sound is a delightful conglomerate of numerous bygone bands and recording groups, which fondly captures the spirit of that early jazz era.

Contributing greatly to this spirit is the strong, deep contralto voice of Natalie Lamb. Miss Lamb's association with the band is a recent one and this album marks their first combined effort on record and in concert.

Natalie Lamb, a New York City public school teacher, has studied voice at Juilliard and came to the blues by way of pop and folk music, which she previously sang in night clubs. She made her debut as a blues singer in October of 1965, in a Town Hall concert with pianist Sammy Price and trombonist J. C. Higginbotham. Reviewing that concert for Down Beat Magazine, Dan Morgenstern wrote of Natalie Lamb, "Her voice, a rich and powerful contralto, is well suited to her material and style and lends a surprisingly authentic touch to her singing - she even manages the 'growls' characteristic of Negro blues singers without strain."

That Miss Lamb has not lost her touch for authenticity is clearly demonstrated in this album, recorded at Town Hall, February 1, 1969. Her voice compliments the Red Onion Jazz Band perfectly and she is equally at home in such blues classics as "Downhearted Blues" and "Backwater Blues", from the repertoire of Bessie Smith, and in such rousing minstrel-type songs as "Hot Time In the Old Town Tonight" and "Cake Walking Babies from Home", which also happens to be songs Bessie Smith sang.

There is, of course, no denying that both the Red Onion Jazz Band and Natalie Lamb are somewhat of an anachronism and that their art is, of necessity, an imitative one. However, there is a freshness in their approach and their music has the vitality of youth which is lacking in the current old-timer New Orleans bands.

I was in the audience on the night of this recording and one had to look hard to find an empty seat. Thus the Red Onion Jazz Band and Natalie Lamb obviously are fulfilling a need, even in New York City which is known for having something to offer for every taste.

This record of what took place that night should therefore fulfill an even greater need as it reaches areas less richly endowed with jazz. It also marks the first time that the Biograph label issues a recording made specifically for it and it serves as a natural extension of the many great reissues and first releases of older recordings which have previously appeared on this label.

Chris Albertson
Contributor, Down Beat

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Charlie Parker Records, dedicated to jazz through sound recordings, feels that no jazz catalog could be complete without representation for the Daddy of them all—Red Norvo. On everyone's list of all time greats, Red must be included, for he was playing his kind of music long before modern jazz became known as modern jazz. Red had a lot to say, and still does! Not only has Red stayed ahead of the time—all the time—he always *swung*.

Now, for the first time, you can hear Red Norvo as Red Norvo should be heard. We don't believe the Remarkable Red has ever been so tastefully and artfully treated in a long playing record. Listening to the playback takes the writer back in memory to the late thirties. At that time Red played xylophone and what we call marimba. (Marimba is actually a Mexican instrument about seven feet long, tuned in such a way that seven men stand behind it, and darned if it doesn't sound like a full orchestra!) But Red played a small one man marimba and blew up a storm. Sometimes for a gag he would tie small boxing gloves to the ends of the mallets, and to get sound from the xylophone, he would really have to pound it. Very funny bit, because Red has a fleeting delicacy in his playing.

For this recording, Red went into the studio with an instrumentation he likes best. With him was Bobby Drasnin, playing flute and alto. Bob is fantastic here. His jazz solo work and cadenza on "Stella by Starlight" are top drawer. Jim Wyble plays inspired guitar and we never heard him better. Buddy Clark on bass and Bill Douglass playing drums are sparkling evidence of all of Red's beautifully conceived and brilliantly executed arrangements. Together, they provide tremendous power in the ensemble work displayed throughout the sessions that went into the making of this album. There are pure, free swinging, completely unrestrained solo works that are only disciplined by superior musical sense. This group could do no wrong—and they didn't.

There is scintillating movement from the start of "April" that continues with every tune thru the brilliant finale of "Love For Sale." The tunes all sound fresh, and Red's two insect-type originals: Spider's Web and Scorpion's Nest are golden gassers.

Red ranks in the highest echelon of vibes players, along with Lionel Hampton, Milt Jackson, and Max Bennet. Red has been the idol of many young vibes players who have since come onto the scene, such as the very great Mike Mainieri. Mike credits Red with being his personal inspiration, and since Mike joined Buddy Rich for some years, including their famous world tour, Mike has been an inspiration to even younger vibes players coming up the long, long road. You see, then, that Red, through his musical genius, has been an inspiration for many, and this goes beyond a single generation. He can be proud of this, and proud of the fact that he is the Daddy of them all and one of the greatest swingers to ever hold mallets. Long may they strike!

SIDE ONE

1. I'LL REMEMBER APRIL
   (Raye-DePaul-Johnston)
2. SPIDER'S NEST
   (Red Norvo)
3. TENDERLY
   (Walter Gross-Jack Lawrence)
4. LULLABY OF BIRDLAND
   (George Shearing)

SIDE TWO

1. STELLA BY STARLIGHT
   (Young-Washington)
2. SCORPION'S NEST
   (Red Norvo)
3. FUNNY VALENTINE
   (Rodgers & Hart)
4. LOVE FOR SALE
   (Cole Porter)

RED NORVO, vibes; BOB DRASNIN, flute, alto;
JIM WYBLE, guitar; BUDDY CLARK, bass;
BILL DOUGLASS, drums

DESIGN & CONCEPT: HOWARD GOLDSTEIN / GEORGE ALPERT

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THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, CONDUCTOR



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GROFÉ

GRAND CANYON SUITE

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

Ferde Grofé born in New York, March 27, 1892.

Grand Canyon Suite composed in 1931; performed for the first time by Paul Whiteman and His orchestra in Chicago, November 22, 1931.

Movements are titled:

1) Sunrise
2) The Painted Desert
3) On the Trail
4) Sunset
5) Cloudburst

■ *Grand Canyon Suite* is in five sections, each an evocation in tone of a particular scene typical of the Grand Canyon.

Sunrise opens with a wonderfully mysterious and effective representation of the moment of dawn in the canyon. The feeling of peace is present, a sense of still air, of a place owned by nature. Gradually we hear the sun mount the sky until the joyous proclamations of full orchestra announce the arrival of another splendid and radiant day.

The Painted Desert is a water-color of impressive delicacy and subtlety. Grofé manages to suggest the presence of some ageless, unchanging life still present in the arid and apparently lifeless desert, in the brilliant, sometimes startling colors of the rock formations, the geologic artwork of prehistory.

On the Trail is the best known of the movements of the *Grand Canyon Suite*, the aural report of a day on burro-back, beginning with a great *hee-haw*.

Sunset is a nostalgic and pleasantly sentimental rendering of the most glorious of Grand Canyon moments, when the sky is alive with vibrant colors above the deepening shadows in the great gorge.

Cloudburst opens with a recollection of the *On the Trail* theme. Then we enter a summation, a kind of panoramic view of the vastness of this Western scene. On to this scene suddenly come dark, scudding clouds and a rising wind. The evening air is filled with fine sand and bits of tumbleweed. The storm breaks, with lightning, thunder and a pelting rain. Then, even more quickly, it is gone, with a last roll of thunder. The moon emerges from behind the clouds and the earth rejoices in refreshened pleasure.

■ Ferde Grofé has achieved that most difficult feat in the world of composition: to make music that is at once enormously popular and individually distinctive. Starting out in the world of popular music, he developed a range and depth of skill as an instrumentalist, arranger and composer that inevitably carried him to the position of composer of art music. His love of country, as revealed in his works, further marks him as a nationalistic composer of rare quality, the breadth of his musical interest in the United States being mirrored in his major titles: *Grand Canyon Suite, Mississippi Suite, Henry Hudson Suite, Hollywood Suite*, etc.

His early life, as reported by David Ewen, reads like a Horatio Alger yarn. Born to an extensively musical family, he ran away from home at the age of fourteen because it was decided that he was *not* to have a musical career, probably because of the eternal precariousness, which musical families know better than anyone else, of earning a living through music. For a while he supported himself with a variety of makeshift jobs—as a pressman in a bookbindery, as a truck driver, as an usher in a movie theater, as an elevator operator. He worked in an iron foundry for a while and then as a milkman.

He returned to musical ways when he teamed up with one "Professor" Albert Jerome, an itinerant cornet player who, allegedly, left him high and dry in the mining town of Winthrop "in a gulch in Northern California . . . taking all the money and leaving me with an unpaid board bill." To pay his room rent he went to work playing piano in a local hostelry, of sorts, for the fine sum of two dollars a night.

■ After about three years of this knocking about, the family attitude changed and he was welcomed back and encouraged to pursue his studies. He had already begun violin and piano at age five and, by the time he attained maturity, was an accomplished enough violist to be hired by the Los Angeles Symphony Orchestra.

While working as a symphonic instrumentalist he began arranging and playing for dance bands. He had a ready knack with any instrument. Ewen says he was the banjoist in the first ragtime band to be heard in San Francisco.

In 1919 Paul Whiteman heard some Grofé arrangements and was attracted by them. He hired Grofé to be pianist and arranger for the Whiteman band, and it was in this capacity that he first made a name for himself. For the Whiteman band became famous and, Ewen reports, Grofé's arrangements were so right for the band that Whiteman used no one else. Along with a thorough grounding in instrumentation, Grofé displayed an inspired flair for daring effects and unusual tonal combinations.

He was the logical man, consequently, to orchestrate young George Gershwin's jazz composition, *Rhapsody in Blue*, when it was turned in to Whiteman just before the Aeolian Hall concert of February 12, 1924. No one can rightly assign to Grofé's marvelous orchestration of the piece precisely its proper value in making this work the world success it has become, but certainly it was very great.

In 1924 Grofé left Whiteman to embark on his own career as a serious composer. The progress of his success was not without reversals. In time, however, his music gained the recognition not only of the public but also of the world's finest conductors. By January, 1937, Ferde Grofé could make his debut as a conductor himself, in Carnegie Hall, conducting an entire program of his own works. Since then he has frequently appeared on concert and radio programs as conductor, while his compositions—and particularly his grand tonal canvases of the U.S. scene—become ever more popular.

Notes by CHARLES BURR

* * *

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Bartók: Concerto for Violin. Isaac Stern, Violinist; New York Philharmonic, Leonard Bernstein, Conductor. MS 6002.

Prokofiev: Symphony No. 5 in B-Flat Major, Op. 100. The Philadelphia Orchestra, Eugene Ormandy, Conductor. MS 6004.

Bach at Zwolle. Three Preludes and Fugues played on the Arp Schnitger Organ of 1720. E. Power Biggs, Organist. KS 6005.

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Stravinsky: Le Sacre du Printemps. New York Philharmonic, Leonard Bernstein, Conductor. MS 6010.

Mahler: Symphony No. 2 in C Minor ("Resurrection"). Bruno Walter conducting the New York Philharmonic with Emilia Cundari, Soprano; Maureen Forrester, Contralto, and the Westminster Choir, John Finley Williamson, Director. M2S 601.

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PRINTED IN U.S.A.

BACK WITH BASIE

MORE HIT PERFORMANCES OF THE '60's

There have been many arguments pra and con as to which of the bands led by the "Kid Fram Red Bank" have been the greatest. The argument, af course, is really academic since the man himself cantinues ta frant a jazz organization that has became an institution. The argument has no canclusian really, in that Basie gaes an. Sa lang as he does ga an, he may put farth big band jazz saunds that could surpass all of his previaus wark. The greatness af the Basie band is its organizatian, its discipline and the cantinuity of the musicians working tagether. As lang as this halds true each new Basie perfarmance could, in fact, hald mare impartance than the last.

It is the band's cantinuity and teamwark that is the essence of this new Basie recarding. It represents the writings and wark af the members of the band (as it sa successfully did ance befare in the album "Chairman Of The Baard"). Every number except "One Nate Samba" shawcases the writing talents of the inner graup and, af course, displays the power and farce af the Basie band.

"One Nate Samba" was handled by guest arranger Lala Schifrin. Since his arrival here in this cauntry, the yaung Argentinian pianist and campaser has had the gaad fartune ta wark with Basie an a few accasions. Ta raund off the guest appearances in this set, far this ane number, Lauis Bellsan was called in an drums ta substitute far Sonny Payne.

There is no ane that understands the inner workings af the Basie band sa well as the musicians wha have been playing with Basie these many years. It is quite natural that the special needs af this very special band requires the arrangements to have that total warking knowledge of every instrument and every saund that is made ar can be made by the band. No autside arrangers can really meet this requirement. Far this reason, it is the members af the band themselves that supply this special arranging needs. "Back With Basie" once again brings this fact ta aur attentian.

"The Saaring '60s" have, in a way, apened a new era far Caunt Basie and his Orchestra. As in the late 30s, 40s, and through the 50s, the band cantinues to paur it an ta rate as the outstanding big band jazz organization in the business. In the 60s, the band has maved with the times and given the public the madern saunds af this era withaut changing the basic sound af the band itself. It is still basically Basie and in 1964 to be "Back With Basie" is to be back with the mast pawerful farce in jazz.

Side A: PEPPERMINT PIPES/THANKS FOR THE RIDE/THE ELDER/SUMMER FROST/THE TOUCH OF YOUR LIPS

Side B: BLUISH GREY/ONE NOTE SAMBA/I GOT IT BAD AND THAT AIN'T GOOD/MATTE JERSEY/RED HOT MAMA

Produced by Teddy Reig

PERSONNEL:

TRUMPETS: Geargе (Sonny) Cohn, Al Aarans, Thad Janes — TROMBONES: Henry Coker, Benny Powell, Quentin Jacksan — REEDS: Marshall Royal, Frank Wess, Frank Foster, Charlie Fawlkes — SAXOPHONE: Eric Dixon — GUITAR: Freddie Green — BASS: Buddy Catlett — DRUMS: Sanny Payne — and COUNT BASIE — PIANO

CREDITS:

"ONE NOTE SAMBA" — DRUMS: LOUIS BELLSON — ARRANGED BY: LALO SCHIFRIN

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Jumping At The Woodside
You For Me
Two For The Blues
The Comeback
Blee Blop Blues
April In Paris

SIDE TWO

Everyday (I Have The Blues)
Paradise Squat
Flute Juice
All Right, OK, You Win
One O'Clock Jump

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YOU SAY THE SWEETEST THINGS, BABY
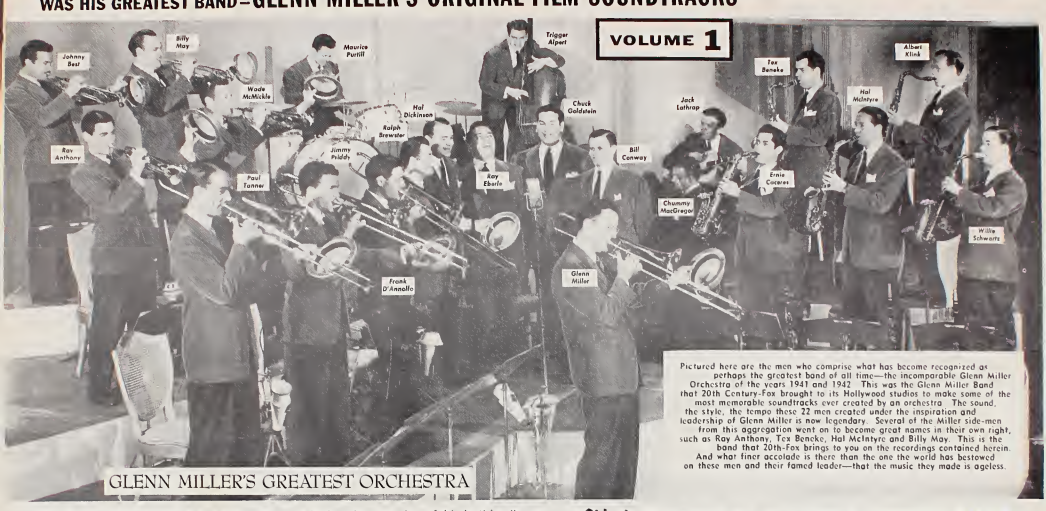
Original studio soundstage recordings made by 20th Century-Fox for the soundtracks of "Orchestra Wives" and "Sun Valley Serenade."

Released by special arrangement with RCA Victor and the Glenn Miller Estate.

THE GREATEST POPULAR BAND AMERICA HAS EVER PRODUCED—IN THE HIGHEST QUALITY RECORDINGS IT EVER MADE. THESE ARE GLENN MILLER'S GREATEST RECORDINGS...THIS WAS HIS GREATEST BAND—GLENN MILLER'S ORIGINAL FILM SOUNDTRACKS

FOX 3020

20th FOX



GLENN MILLER'S GREATEST ORCHESTRA

Pictured here are the men who comprise what has become recognized as perhaps the greatest band of all time—the incomparable Glenn Miller Orchestra of the years 1941 and 1942. This was the Glenn Miller Band that 20th Century-Fox brought to its Hollywood studios to make some of the most memorable soundtracks ever created by an orchestra. The sound, the style, the tempo these 22 men created under the inspiration and leadership of Glenn Miller is now legendary. Several of the Miller side-men from this aggregation went on to become great names in their own right, such as Ray Anthony, Tex Beneke, Hal McIntyre and Billy May. This is the band that 20th-Fox brings to you on the recordings contained herein. And what finer accolade is there than the one the world has bestowed on these men and their famed leader—that the music they made is ageless.

The most exciting chapter in the greatest legend in American music unfolds in this album. Here are not only Glenn Miller's biggest production numbers and his greatest arrangements, played as you have never heard them before but here is also the brilliant Glenn Miller band at the very peak of perfection and studded with the greatest group of sidemen Glenn ever had—brilliantly recorded on tape at 20th Century-Fox's famous studio soundstage in Hollywood.

Here is the thrilling sound of the Miller band as it flowed warmly from the screen in the only two films he ever made, **"Orchestra Wives"** and **"Sun Valley Serenade"**. And there is more of Glenn Miller to be found in these soundtracks, more evidence of his skill in producing a lasting type of popular music, than in any other program that he prepared. For besides his classic swinging instrumentals there are tunes that shot to immortality in these films. In addition, there are two astonishing "soundtrack discoveries"—Miller performances which were cut out of his films and are now being released for the first time—one is **"Boom Shot"**, a Miller instrumental, tightly played and a worthy addition to an illustrious list of rockers which include **"In the Mood"** and **"Chattanooga Choo-Choo"**.

The other is one of the most remarkable bits of Millerana yet to be uncovered—the first and only appearance on records of the Glenn Miller Six, a sextet drawn from the full band which mixes an appealing sweet style with some rugged improvising on **"You Say the Sweetest Things Baby"**.

Vocally, there is the familiar down-home vocalizing of Tex Beneke, the boisterous voice of Marion Hutton, Ray Eberle's smooth charm and the crisply swing teamwork of Paula Kelly and The Modernaires. This is the legendary Glenn Miller. Every note, every beat, every sound, studio-recorded under the finest sound recording the Miller band ever received—the polished work of Hollywood's most skilled and advanced sound engineers. Unquestionably, these are Glenn Miller's greatest recordings...And this was his greatest band.

Glenn Miller's Original Film Soundtracks are issued in two volumes. This is Volume 1. Volume 2 (20th Fox #3021) includes the Miller soundtrack recordings of **I've Got a Gal in Kalamazoo, At Last, Sun Valley Jump, That's Sabotage, American Patrol, The Spirit is Willing, People Like You and Me, I Know Why and So Do You** and **Moonlight Serenade**. All the selections in Volumes 1 and 2 may also be purchased in a special two-pocket edition (20th Fox #TCF-100-2)—a handsome gift with a 24 inch picture of the band reproduced across the inside covers.

Side 1: IN THE MOOD • BOOM SHOT • SERENADE IN BLUE BUGLE CALL RAG

Side 2: CHATTANOOGA CHOO-CHOO • YOU SAY THE SWEETEST THINGS BABY • IT HAPPENED IN SUN VALLEY • MEASURE FOR MEASURE • MOONLIGHT SONATA

VOCALS BY TEX BENEKE, RAY EBERLE, PAT FRIDAY, MARION HUTTON AND THE MODERNAIRES

THE HOLLYWOOD SOUND STORY

In the years since Glenn Miller broke up his band in 1942 to go into the Service, recorded sound has made some of its greatest advances and each passing year produces further refinements in the recording art. Today, recordings made in the 'Forties are apt to sound lack-lustre, so accustomed have our ears become to the wide-ranging fidelity of today's sound. But back then when the recording of phonograph disks was still, by today's standards, relatively primitive, the sound engineers of Hollywood were already far ahead of their colleagues in the phonograph studios. They were reproducing music on tape for film sound-tracks with a life-like faithfulness that could rarely be matched on a record.

In ORCHESTRA WIVES and SUN VALLEY SERENADE, Glenn Miller's band received the benefits of this advanced recording. And now, in this album, you too share in its benefits for it enables you to hear the greatest popular band America has ever produced in the highest quality recordings it ever made.

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RCA VICTOR
LPM-1193



GLENN MILLER CONCERT

RCA Printed in U. S. A.

LPM 1193

GLENN MILLER CONCERT

ST

LPM 1193

SIDE 1

ONE O'CLOCK JUMP
GOING HOME
ST. LOUIS BLUES
TIGER RAG
APRIL IN PARIS
DIPPER MOUTH BLUES

SIDE 2

EVERYBODY LOVES MY BABY
GEORGIA ON MY MIND
JERSEY BOUNCE
MY BLUE HEAVEN
TCHAIKOVSKY'S PIANO CONCERTO
ARE YOU RUSTY, GATE

Glenn Miller and His Orchestra

There's a feeling and an enthusiasm that you get from recordings of live broadcasts that's truly exciting, especially when it's all blown by a truly exciting band. Studio sessions may produce music that is technically closer to the perfect, especially insofar as balances are concerned, but, just because technicians are striving so obviously for perfection, the musicians are seldom relaxed.

Producers of jazz recordings have often gone into clubs or concert halls for spontaneous-sounding sessions for that very reason: they realize that it is on such in-person appearances that jazz musicians blow their best.

The music behind this cardboard curtain consists of twelve superlative performances by one of the most exciting of big swing bands, the stupendously successful civilian outfit of Glenn Miller's. They are all taken from a series of broadcasts which the band made in front of radio audiences in broadcasting studios, theaters and servicemen's camps, and they reflect the playing of such jazz stars as trumpeters Billy May, Johnny Best and Clyde Hurley, tenor saxist Tex Beneke, clarinetist Ernie Caceres and, of course, Glenn himself, at their most enthusiastic best. Of course, there is also much of the beautifully disciplined playing of the entire ensemble, the lilting saxes and the biting brass, sharing honors with the talented soloists. And for the personal touch, there are several announcements from Glenn himself, introducing these immensely successful performances of an immensely successful band.

One O'Clock Jump was a special favorite of Glenn's, if for no reason other than that it was the theme song of his favorite band, Count Basie's. Chummy MacGregor, Miller's close friend and band pianist throughout his civilian days, plays the boogie woogie piano, Tex Beneke blows the tenor solo, and Clyde Hurley, currently a successful studio musician in Hollywood, cuts loose on a whole slew of driving trumpet choruses.

Going Home (the second movement from Anton Dvořák's "New World" Symphony) is mellow Miller, with the muted brass and the typical reed sound of one clarinet and four saxes offering relaxing contrast for some of the more high-pressure music in this collection.

St. Louis Blues, quite different from Miller's Army Air Force Band's marching version (cf. Miller's AAF Band Album, RCA Victor LPT-6702), offers more of Hurley and Beneke, plus one of Glenn's favorite devices, that of an extended pianissimo ensemble before a rousing ride-out.

Tiger Rag is a racing, typical Miller flag-waver that features brilliant exercises by the trombone section. Tex again plays the tenor solo, with Glenn's effervescent drummer, Maurice Purtill, knocking off some slam-bang drum solos.

April in Paris displays some lovely trumpeting by Bobby Hackett, who also played guitar for a time in the band, Beneke at his relaxed best, and an exceptionally tasty arrangement penned by Bill Finegan, now half-boss of the Sauter-Finegan orchestra.

Dipper Mouth Blues is one of the few numbers arranged entirely by Glenn himself. (He often sketched out arrangements which were then completed by others.) It features a thirty-six bar trombone passage by Glenn, a replica of composer King Oliver's cornet solo of the song, plus clarineting by Ernie Caceres, and some more of that noteworthy drumming.

Everybody Loves My Baby, a full-bodied arrangement later featured and recorded by Glenn's AAF Band, shows off a very tasty trumpet passage that sounds like Billy May's, some fired-up tenor by Tex, plus eight bars of Purtill's drums.

Georgia on My Mind, one of Hoagy Carmichael's best songs, creates and sustains an especially lovely mood, thanks to the great arrangement, the nice use of the reeds, Beneke's soulful sax, and some moody trumpet by Johnny Best.

Jersey Bounce is one of those happy medium swing numbers (note the audience reaction as soon as it recognizes the tune) for which the Miller band was noted. Tex plays the tenor, and Billy May's muted trumpet answers Johnny Best's open horn most engagingly.

My Blue Heaven is another Miller flag-waver (maybe it should be called a hat-waver, considering the use the brass section makes of its derbies), with Glenn playing a full chorus, Tex again fired-up, and Hal McIntyre leading the saxes impressively.

Tchaikovsky's Piano Concerto is an instrumental version of a number that has been a piano showcase, both as a concert piece and as a Freddy Martin band opus. This is another Bill Finegan arrangement.

Are You Rusty, Gate, an amusing title based on musicians' lingo of the early forties, is an original riff piece by Jerry Gray. Beneke's tenor and Caceres' clarinet blow forth once more, while the muted trumpet, difficult to identify, is either May's or Mickey McMickle's.

GEORGE T. SIMON

George T. Simon, former editor of Metronome, *is now a free-lance recording producer and television writer.*

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LPM-1193

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The FABULOUS ARRANGEMENTS of TOMMY DORSEY in HI-FI

HI FI
DECCA
RECORDS



SONG OF INDIA

OPUS ONE

BOOGIE WOOGIE

I'M GETTING SENTIMENTAL OVER YOU

AND OTHERS

featuring

The TOMMY DORSEY Orchestra starring WARREN COVINGTON

DL 8802

Printed in U.S.A.

IMPORTANT!

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DL 8802
LONG PLAY 33⅓ RPM

the fabulous arrangements of

TOMMY DORSEY in hi-fi

featuring

THE TOMMY DORSEY ORCH.

starring **WARREN COVINGTON**



SELECTIONS INCLUDE:

Side One

1. SONG OF INDIA — Rimsky-Korsakov
2. LIEBESTRAUM — F. Liszt
3. HAWAIIAN WAR CHANT (Ta Hu Wa Hu Wa Wai) — Johnny Noble-Leleiohaku-Ralph Freed
4. MY BABY JUST CARES FOR ME — Walter Donaldson-Gus Kahn
   Vocal Chorus By Warren Covington
5. EASY DOES IT — Sy Oliver-Jimmy Young
6. OPUS ONE — Sy Oliver-Sid Garis

Side Two

1. BOOGIE WOOGIE — Clarence "Pine Top" Smith
2. SATAN TAKES A HOLIDAY — Larry Clinton
3. SWINGIN' ON NOTHIN' — Sy Oliver-William Moore
4. SWANEE RIVER — Stephen Foster
5. THE DIPSY DOODLE — Larry Clinton
6. I'M GETTIN' SENTIMENTAL OVER YOU — Ned Washington-George Bassman
   Trombone Solo by Warren Covington

In this album are sounds that are as crisp and fresh as tomorrow. They do carry the unmistakable touch of Tommy Dorsey, for this is Tommy's gang and his arrangements. Actually you'll find the great arrangements of Tommy Dorsey, which made him one of the most important figures and personalities in the "swing band" era. You can't mention "Song of India," "Opus One" or "Boogie Woogie" without thinking of Tee Dee. Play them now from this Decca hi-fi album and the Dorsey touch is there as played by Warren Covington, the new leader of the Dorsey group. The first album (and yes, there will be many more) of the Dorsey band featuring the Covington lad will take you back to the great hey day of the dance bands. But as you will see with one touch of the needle, here is a new driving force for the Dorsey type of music. Something's been added to Tommy's music and you might say it was being brought up to date. This is typically Dorsey and typically Covington. One fog shrouded night, Tommy and this writer made a dashing trip from Electric Park Ballroom in Waterloo, Iowa, to Chicago to keep a golf date. All the way in, Tommy fiddled with the radio, listening to everything he could pull in. In between times he asked what people requested and what we played on the air. Next time I saw the Dorsey band, some of the ideas had been incorporated in new arrangements by Bill Finegan. When Tee Dee joined the trombone section "up there" the Dorsey band put away their horns and to most folks the Tee-Dee days were over. However, master showman Willard Alexander and the Dorsey estate (headed by Tommy's charming wife) put the band back on the stand and "success" was the key word. To handle the job as front man they chose (and wisely, I might add) Warren Covington, a singer, musician, diplomat, and entertainer . . . that was the crowning touch.

Warren Covington is no stranger to our business. I met him first in the "bone" section of Horace Heidt's Musical Knights. Warren went into the Coast Guard in World War Two and was featured in "Tars And Spars" (if you saw the production you can't forget him singing "Arm And Arm"), and following service with Les Brown, Gene Krupa and then back with old bossman Mitch Ayres where he made his debut. "Cov," as we call him, became a "studio musician" and played the top TV shows and was sounded out by Decca to lead "The Commanders" (if you like this album try some of the Commanders' albums and singles on Decca). This crew-cut leader is an expert arranger, a musician, singer and band leader. To prove every point of that statement, spin "My Baby Just Cares For Me" which sounds like it was written for "Cov," and when you end your session with this album play the theme . . . you can't tell the difference between Tommy and Warren even if you play the wax side by side. Both "Cov" and Tommy started on the trumpet and then went to trombone, and actually Warren met his idol only once. He convinced impresario Frank Dailey to introduce him to Tommy one night at the Terrace Room and Tommy did most of the talking . . . Warren couldn't think of anything to say. Today it's like a dream to "Cov" when he fronts Tommy's great band. But I'd like to point out in conclusion that this fresh and moving sound isn't just created for these records . . . no sir! To me this is the most energetic, crowd pleasing band in the business today. It's also a band that lives, eats and breathes music both on the bandstand and in the big grey monster that carries them from coast to coast. If you came to listen to the last strains of the Dorsey music . . . this is the wrong album. The Dorsey band, under the directorship of Warren Covington, is here to stay. Here with the fresh new approach of the music world of today. . . . Just as Tommy would have done.

RAY STARR

If you've enjoyed this recording . . . you're sure to like these other great Long Play albums.



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DL 8654



St. Louis Blues • Milenberg Joys • Stop, Look And Listen • Honeysuckle Rose • Tailgate • Dipper Mouth Blues • That Eccentric Rag • By Heck • Basin Street Blues • Oese Dem Bose • Weary Blues
DL 8631



In A Sentimental Mood • For Sentimental Reasons • Blue And Sentimental • Sentimental Baby • Music, Maestro, Please! • Sentimental Serenade • I'm Gettin' Sentimental Over You • Sentimental Me And Romantic You • Sentimental And Melancholy • Sentimental Journey • You Could Make Me Smile Again • Don't Take Your Love From Me
DL 8218



Tenderly • I Wonder Who's Kissing Her Now • Wunderbar • The Most Beautiful Girl In The World • My Moonlight Madonna • I Fall In Love With You Every Day • The Touch Of Your Hand • Charmaine • Falling In Love With Love • One Kiss • Everything I Have Is Yours • Indian Love Call
DL 8217



Contrasts • Star Eyes • My Prayer • Body And Soul • Besame Mucho • High On A Windy Hill • Holiday For Strings • I Understand • Time Was • I'm Glad There Is You • Embraceable You • My Devotion
DL 8609



Let's Dance • Down South Camp Meetin' • King Porter Stomp • It's Been So Long • Roll 'Em • Bugle Call Rag • Don't Be That Way • You Turned The Tables On Me • Goody Goody • Slipped Disc • Stompin' At The Savoy • One O'Clock Jump
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SWING LOW SWEET NEYWOOD • LOOY NEYWOOD AT THE PIANO AND NIS ORCHESTRA • Loch Lomond • You Made Me Love You • Peg O' My Heart • and others
DL 8270

WOODCNOPPER'S BALL • WOODY NERMAN • Down Under • Blue Flame • Four Or Five Times • and others
DL 8133

THE FORMATIVE YEARS • STAN KENTON • Tabu • Gambler's Blues • Adios • and others **DL 8259**

SMOKE RINGS • GLEN GRAY AND THE CASA LOMA ORCHESTRA • Smoke Rings • No Name Jive • Memories Of You • and others
DL 8070

KANSAS CITY JAZZ • ORCHESTRAS OF PETE JOHNSON • JOE TURNER • MARY LOU WILLIAMS, ANDY KIRK • ORAN "HOT LIPS" PAGE, COUNT BASIE AND EDDIE DURNAM • Stomp • Baby Dear • The Count • and others
DL 8044

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we
remember
Tommy Dorsey
too!
The MODERNAIRES
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UNITED ARTISTS
ULTRA
AUDIO
WE REMEMBER TOMMY DORSEY, TOO! • THE MODERNAIRES • WW 7524 MONAURAL
WALL TO WALL SOUND

BOOGIE WOOGIE • ONCE IN A WHILE
THE NIGHT WE CALLED IT A DAY • MARIE
SUNNY SIDE OF THE STREET • OPUS 1
THERE ARE SUCH THINGS • YES INDEED
I'M GETTING SENTIMENTAL OVER YOU
I'LL NEVER SMILE AGAIN • SWANEE RIVER
SONG OF INDIA

The Tommy Dorsey Era was something special in music, a period when good music was augmented by the Big Band Sound. And Dorsey was without question one of the biggest names of the period. So, too, were the MODERNAIRES leaders in their field during this same Era, the top singing group, known wherever popular music was heard. It is obvious that the musical paths of these two giants would cross and re-cross many times, as they did. Now the MODERNAIRES pay tribute to their friend, and to the great talent that was his, by singing some of the songs which will always be so closely identified with the Tommy Dorsey Era. (Special Arrangements by Alan Copeland)



RCA VICTOR
LPM-1229





YES INDEED!

TOMMY DORSEY

AND HIS ORCHESTRA

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LPM
1229

YES INDEED!

SIDE 1		SIDE 2	
	I'M GETTIN' SENTIMENTAL OVER YOU		LITTLE WHITE LIES
	MARIE		SONG OF INDIA
	STAR DUST		WHO?
	I'LL NEVER SMILE AGAIN		ROYAL GARDEN BLUES
	YES INDEED!		ONCE IN A WHILE
	BOOGIE WOOGIE		OPUS No. 1

Tommy Dorsey and His Orchestra

Those who like swing like Tommy Dorsey. Those who like sweet music like Tommy Dorsey. When dance bands were at their height and everybody was voting in popularity polls, Tommy's band was the only one that used to place consistently among the top three or four in *both* the hot and the sweet band categories.

The reason was obvious. Tommy Dorsey played the sweetest trombone in the world. He featured wonderful ballad singers like Frank Sinatra, Jack Leonard and Jo Stafford. He played arrangements by two of the most sensitive writers of all time, Paul Weston and Axel Stordahl. There was sweetness and light and romance all over the place—except, of course—when Tommy decided to play swing arrangements, like those written by Sy Oliver and Deane Kincaide, and when he let soloists like Bud Freeman and Johnny Mince and Bunny Berigan and Peewee Erwin and Buddy De Franco and Ziggy Elman get off on jazz choruses, backed by drummers like Davey Tough and Buddy Rich.

Dorsey dancers thus got double their money's worth, for in the course of any evening they could dream and they could jitterbug. And you, too, can dream and dance as you listen to some of the greatest of the TD band's recordings from the decade which began in 1935.

I'm Gettin' Sentimental over You (August 1935)—Tommy's trombone is naturally featured on this theme song, with the pretty saxes led by Noni Bernardi, who also wrote the arrangement.

Marie (January 1937)—Freddie Stulce wrote this classic arrangement that features vocalist Jack Leonard (now Nat Cole's manager), trumpeter Bunny Berigan and tenor saxist Bud Freeman.

Star Dust (November 1940)—Frank Sinatra and The Pied Pipers are featured in one of their earlier TD efforts. Note Tommy's amazing articulation. Paul Weston did the arrangement.

I'll Never Smile Again (May 1940)—Another Stulce arrangement, this is one of the great, slow mood sides of all time, with everything beautifully underplayed and sung by Frank and the Pipers, TD and Joe Bushkin's celeste. (Also noteworthy: Glenn Miller recorded this a few months before Tommy did, but the arrangement wasn't this intimate and nothing happened.)

Yes Indeed! (February 1941)—This rollicking rouser was scored by Sy Oliver, who shares vocal honors with Jo Stafford. Buddy Rich supplies the colossal beat that so helps the thrilling trumpet quartet of Ziggy Elman, Ray Linn, Chuck Peterson and Jimmy Blake.

Boogie Woogie (September 1938)—Thanks to Deane Kincaide's arrangement, the piano of Howard Smith (now Garry Moore's musical head) and Tommy's warm jazz trombone, this is one of the all-time top selling records.

Little White Lies (December 1937)—Freeman's tenor stars for a full chorus, but clarinetist Johnny Mince, trumpeter Peewee Erwin and Tommy himself also get their licks on this Stulce script.

Song of India (January 1937)—Bunny's open hot trumpet offers great contrast for Tommy's sweet muted trumpet on this well-known arrangement that has been credited to trombonist Red Bone, but which Tommy says also includes some head arranging by other bandsmen.

Who? (October 1937)—Jack Leonard and his kibitzers—Peewee Erwin, Tommy and Bud—all share the spotlight on this Paul Weston arrangement. Note the now-famous hesitation beat in Bud's solo.

Royal Garden Blues (April 1936)—One of the band's first jazz jobs, this Weston arrangement features trumpeter Maxie Kaminsky leading the Dixieland ensemble, with Joe Dixon playing clarinet, Sid Block playing tenor, while drummer Davey Tough lays down the beat.

Once in a While (July 1937)—Arranger Axel Stordahl's contribution to this collection, *Once in a While* is one of the band's first intimate hits. That's Axel in the vocal quartet, along with Edythe Wright, Joe Bauer and Jack Leonard, who sings lead.

Opus No. 1 (November 1944)—Sy Oliver wrote and arranged this happy jump tune that features a powerful trumpet section, Buddy De Franco playing much like Benny Goodman, pianist Milt Raskin, drummer Rich, and a string section that didn't last very long in the Dorsey band.

GEORGE T. SIMON

George T. Simon, former editor of Metronome, *is now a free-lance recording producer and television writer.*

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CL 973

J. J. JOHNSON

KAI WINDING

A B

COLUMBIA

LP

GUARANTEED HIGH-FIDELITY

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C D E F G H



I L M N

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CL 973

JAY AND KAI

You'd Be So Nice to Come Home to
Caribe
Happiness Is a Thing Called Joe
The Song Is You
In the Wee Small Hours of the Morning
Yes, You

Tromboniums in Motion
How High the Moon
Violets for Your Furs
Too Close for Comfort
'S Wonderful
I Should Care

J. J. JOHNSON and KAI WINDING

"To get the thing going . . ."
(An Introduction to Jay and Kai)
by Charles Edward Smith

The brief, exciting partnership of J. J. Johnson and Kai Winding, given a long lease on life through recordings, is one of the most salubrious things to have happened to jazz since King (Joe) Oliver wired a young Louis Armstrong—he of the chosen chops—to join him at the Lincoln Gardens in Chicago. Like that earlier association, the relaxed and exuberant blowing of Jay and Kai brought new sounds into jazz, as the product of imaginative musicianship—subtle tones and full tones, riding rhythms and broken rhythms and a freshness of ideas in which ballads were reborn and pop standards in dance tempos transcended as warm colors were introduced into the cool chairscuro. A comment on a Jay and Kai night club appearance, from the Miami Herald, is to say that it might have been written about this long-play set: "Theirs is a happy kind of music. There is none of that 'combat-zone' driving, that can you top this' wailing. There is cohesion in the music, a spelling out of mutual respect."

Andre Hodeir, the distinguished French musicologist, notes that Jay, first known and noticed for his contribution to the noble experiment called Bop, was one of the creators of "cool." This is an accepted fact and is mentioned here merely to point out that Kai is perhaps even more consistently an exponent of this style and, in fact, makes it explicit and enjoyable to the ear. One cannot listen to his somewhat bland tone on *You'd Be So Nice*—on which they alternate 8 bars each: Kai, Jay, Kai, Jay, Kai, then 4 bars Jay—without realizing that in his tight controlled style he is, to borrow a term from pictorial art, a master of the cool palette.

This is not to say he is lacking in swing or emotional warmth. On *We Small Hours*, as a sort of internal counterpoint to Jay's full-bodied chorus, he introduces ideas that he later enlarges in his own, which also further develops the musical thought expressed by Jay. In this there is sensitive *rapprochement* and structural continuity, the latter in contrast to the many jazz performances (that may be quite enjoyable) in which choruses are strung out like differently colored beads.

And where did this cool character come from? As to that, we might well be guided by a phrase the piece Kai wrote for an English magazine—"Don't Judge a Jazzman by His Nationality." For though Dansbornborn, he grew up like any American boy with Bop in his bonnet. He was in a Coast Guard band, worked with Benny Goodman (1945) and with Kenton (1946). From 1947 to 1950 he began to attract attention with his own group, playing in a style related to the Bop that budded on 52nd Street, New York, in those years.

During much the same period, Jay was on 52nd Street, too, and helped ease the growing pains of the new music. Later he proved that not only could he make Bop behave, he could bring to it and to cool interpretations, a much-needed vitality. A Mississippi-ite born, he worked in a band with Fats Navarro in 1941 following which, and prior to organizing his 1946-47 Quintet, he worked with such knowledgeable men-about-jazz as Benny Carter and Count Basie. As for modern jazz developments, you can hardly mention a name with whom he has not been associated at one time or another, e.g., Charlie Gillespie, Mulligan, and John Lewis, newly-named proxy of the school of jazz at Music Inn (Lenox). Jay's ability to try and initiate students in jazz trombone know-how. Jay has had previous teaching experience, at Bronx Music Conservatory, New York. He toured the Far East in 1951-52 with Oscar Pettiford and, when the pressures of the commercial business got to his nerves, he retired to non-musical work for a couple of years. As this copy is being written, Sweden is getting out the cats'-fur carpet in anticipation of Jay's first European trip.

Although this is not intended to be an educational long-play set, jazzmen will find it instructive as well as entertaining, and that goes for jazz listeners as well. The way to know form in music is to hear it. But my guess is that jazzmen and listeners alike will find it entertaining first. Like criticism, cogitation (whether light or heavy) follows emotional impact. The fine points of technique are all very well (and worthy of mention) but in the jargon of jazz, if you can't get your kicks, you're not with it.

I defy anyone to listen to *Happiness Is a Thing Called Joe*, introduced boldly by Jay with a kind of rhythmic soot to his playing, or the swooping, swinging passages of *Yes, You*, without thinking of jazz dances such as the Lindy Hop and its numerous progeny or, better still, acting on the thought. On the latter, tone and style of the various trombones tease the ear, with Kai's chorus a stopper. *Happiness* is a superb example of Jay's manipulation of tone and timbre. He rolls into his chorus with a full-voiced *brrrr* and handles the tone as though it has no substance—it shreds, it slurs, it flows! Kai comes in with a contrasting, muted break, his phrase endings reminding one a bit of Bix and Louis. They also remind one that the delineation of a melodic line is as essential to good jazz as the sense of drive.

"It's almost an accident that we got together," Jay said in an interview with Bill Coss of *Metronome* (April, 1955) and Kai added, "We played in Dizzy's All-Star Band at Birdland. We were always talking about getting together but we never did until then." Even so, they did not actually work as a team, with their own group, until Kai was booked into a Philadelphia club with a local rhythm section. Said Jay, "The booker got the idea that it might be good to have two trombones for the job, and Kai called me. So you can put down August, 1954, as the date that we actually got together."

The J. J. and Kai partnership lasted until 1956. Each by that time had his own plans. They broke up the team—with real regret—and remain the best of friends, on and off the stand. Kai subsequently organized a group featuring four trombones (used in *Yes, You*) which has had an enthusiastic reception. In organizing his new Quintet, Jay introduced to American listeners Bobby Jaspar, the Belgian-born Belgian tenor saxophonist and flutist—*flautist* in long-hair parlance—whose strongly accented tenor style may be heard on *I Should Care*.

The best contemporary jazzmen, like their earlier counterparts, are concerned with more than texture, which, in turn, combines improvisation and arranging. In this set, the first six cuts were composed by Kai, the remaining six by Jay. There are many examples that point up imaginative jazz writing and performance, tonal and rhythmic, but the most striking *rapprochement* between members of each group. Listening to the deft and delightful up-tempo patterns of *Too Close for Comfort* and *The Song Is You*, I find them equally of interest. On the first, I like Dick Katz' piano—(on *You'd Be So Nice*, Wilson's drums are in fine fettle)—and on *The Song Is You* it is a great pleasure, as it so often is, to follow Milt Hinton's fingers as they ride up and down and around the chords. On *Too Close*, Kai's horn speaks in almost gentle tones; in *The Song Is You* it gives the melody the full treatment. *'S Wonderful* is a bright piece in any book and in the hands of Jay and Kai it is a display of craftsmanship, coherence and small-band dynamics, choruses expansive and beautifully developed.

If you go for ballads but prefer musicianship without schmaltz and ballads without bawling, there is a variety from which to choose. *You'd Be So Nice*—as on *Tromboniums*, which is not a ballad—there is a suggestion of contrapuntal treatment. Indeed, throughout, Jay and Kai seek variety and contrast, the use of varying tempi, contrasting and over-riding rhythms, pungently pliable harmonies and tonal subtlety. *Violets for Your Furs* is in a nostalgic, muted mood, yet never gets into a mournful one. *We Small Hours* is evocative, too, even to the clop-clop in the rhythm ("Milkman's Matinee" sound effect!) and a few bars of another tune that will have you put the time of day (3 a.m.). Jay plays *I Should Care* with an appropriate and warmly moving intonation.

In discussing the challenge of working in the same group with a first-rate horn man, Jay once said, "Everything we do is exciting musically for us. Not that it's constructed around battle lines, we don't think of it that way, but when you play with a great musician there's a constant push from without—to double your own efforts."

There was also, as both men have emphasized, the chance to explore the trombone and related instruments. This brings us to the trombonium, an improbable-looking instrument with almost as many curves as Sal Maglie. This low-voiced relative of the valve trombone is roughly oblong in shape. It is held upright, so that the bell seems to protrude from the forehead, adding to its out-of-this-world appearance. The valves are pressed from the side (rather than top), reminding one in its seeming awkwardness of the bunt position in baseball. But even though you push the first valve over, not down, the music goes round and round, according to plan, and comes out approximately where the worry wrinkles gather. *Tromboniums*, with its slurs and slides, has a brass band quality, especially in the whangy guttural tones—either my ear slides me or I hear delicate harmonies riding on that circus trombone sound—that suggest deliberate over-blowing or the use of an echo chamber.

Jazz beat and Latin rhythms contribute to the joyous sounds of *Caribe*, on which Candido handles the bongo drums with expert ease. Rhythmic patterns are light, casually gay, and subtly exploited. In tonal contrasts the substantial hues of the horns are relieved by bright splashes from the rhythm. *Caribe* opposite number, of the six arranged by Jay, is a delightful, imaginative treatment of *How High the Moon*, a favorite dish for cats in the cool cuisine. I enjoyed its unpretentious, light-hearted complexities, its solos, its compact structure, and Bill Crow's contribution on bass and the rhythm generally.

Both Kai and Jay have won numerous honors in listeners', musicians', and critics' polls. In 1956 Jay apparently made a clean sweep of first place—*Down Beat*, *Metronome*, *Playboy*, and *Jazz-Hot* (Paris). In *Down Beat* he won both the readers' poll and that of representative critics. In naming Jay for first place in a poll, Jack Tracy, editor of *Down Beat*, said, "Anchor man? We pick the guy who's proved that a trombone can be played with the speed of a trumpet, while delivering meaningful, rounded solos: J. J. Johnson."

"Modern jazz has never been in a healthier state," Jay remarked recently. And the numbers included in this set certainly support this cheerful outlook. "Blowing gets to be routine," he admitted, adding more thoughtfully, "*But to get the thing going, especially in jazz, mood affects you.*" True enough, even when you sit in the cahoose of the train and log the journey! I think the moods on this excursion have been many and varied and good, a horn of plenty whether you read it backwards or forwards.

* * *

Acknowledgments: Monte Kay, J. J. Johnson, *Down Beat*, *Metronome*; Hodeir's "Jazz: Its Evolution and Essence" (Grove, N. Y.).

The Jay and Kai Quintet: J. J. Johnson and Kai Winding, trombones; Dick Katz, piano; Milt Hinton, bass; Shadow" Wilson, drums; and, on *Caribe*, Candido, bongo drums. On *Caribe* the order of choruses is Kai, Jay; *Happiness*, Jay, Kai; *Song Is You*, Kai, Jay; *We Small Hours*, Jay, Kai. This should suffice to orient new listeners. Arrangements by Kai Winding. Recorded Nov. 17, 1955.

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You'd Be So Nice to Come Home to
Caribe
Happiness Is a Thing Called Joe
The Song Is You
In the Wee Small Hours
Kai Winding Septet: Kai Winding, Carl Fontana, Wayne Andre, trombones; Dick Lieb, bass trombone; Roy Frazee, piano; Kenny O'Brien, bass; Jack Franklin, drums. Recorded Dec. 19, 1956.
Yes, You
The Jay and Kai Quintet: J. J. Johnson and Kai Winding, trombones (tromboniums on the first number); Dick Katz, piano; Bill Crow, bass; Kenny Clarke, drums. Kai plays the first solo in all the numbers except in '*S Wonderful*, in which Jay plays first, alternating in 16, 8, and finally 4 bar solos with Kai. Arrangements by J. J. Johnson. Recorded July 18, 1956.
Tromboniums in Motion
How High the Moon
Violets for Your Furs
Too Close for Comfort
'S Wonderful
J. J. Johnson Quintet: J. J. Johnson, trombone; Bobby Jaspar, tenor sax; Tommy Flanagan, piano; Wilbur Little, bass; Elvin Jones, drums. Recorded Jan. 29, 1957.
I Should Care

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Side No. 1

POSTMAN'S LAMENT *(Vocal by Ken Colyer)*
TUXEDO RAG
KEN COLYER'S JAZZMEN: Ken Colyer (trumpet), Acker Bilk (clorinet), Eddie O'Donnell (trombone), Disley (banjo), Dick Smith (boss), Ston Greig (drums)

PANAMA RAG
MEMPHIS BLUES
ALEX WELSH DIXIELANDERS: Alex Welsh (trumpet), Ion Christie (clorinet), Roy Crimmins (trombone), Fred Hunt (piono), Neville Skrimshire (guitor), Fronk Thompson (boss), Pete Appleby (drums)

MAMA DON'T ALLOW . . . .
GEORGE MELLY (vocol) with ALEX WELSH DIXIELANDERS.

Side No. 2

STOREYVILLE BLUES
IT'S TIGHT LIKE THAT *(Vocal by Chris Barber)*
CHRIS BARBER'S JAZZ BAND: Chris Barber (trombone), Monty Sunshine (clorinet), Pot Holcox (cornet), Lonnie Donegon (bonjo), Jim Broy (boss ond tubo), Ron Bowden (drums).

BURY MY BODY
DIGGIN' MY POTATOES
LONNIE DONEGAN SKIFFLE GROUP: Lonnie Donegan (vocal and guitor), Pot Holcox (piono), Chris Borber (boss).

ICE CREAM *(Vocal by Pot Holcox)*
OH, DIDN'T HE RAMBLE *(Vocol by Monty Sunshine)*
CHRIS BARBER'S JAZZ BAND.

Recorded London, October 30, 1954.

It was a great day at the Festival Hall from the very beginning. You can read on the sleeve of the modern jazz concert record how well that concert went down. The modern concert over-ran its time and for a while there was a seething mass of people in the foyer as the spiv suits of the modernists mingled with the corduroys of the traditionalists. There was no active warfare, however; the retiring audience was mightily pleased with what they had heard and the waiting audience were looking forward to their music.

The hall was packed again, rows of people standing at the side, and from the moment that the National Jazz Federation secretary, Harold Pendleton, stepped on to make his opening announcements, the audience made it quite clear that they were there to enjoy themselves and not in an unduly critical mood. Indeed they had no need to be for the concert was a success from beginning to end. As the evening passed the enthusiasm mounted and the jazz came hot and fast. The array of microphones that the recording engineers had put around didn't seem to worry the players very much either, and a club atmosphere prevailed from the start.

Backstage the atmosphere was as good. The musicians were certain that this was going to be a great concert; the technicians, already pleased with the results from the first were sure they were going to make a success of this one, and the acoustics of this wonderful hall have certainly helped there. These records have caught the atmosphere completely.

The unenviable job of opening the concert fell upon Ken Colyer and his Jazzmen and they accepted it with a vigorous assertion of Ken's very emphatic belief in New Orlean's music and how it should be played. There couldn't have been a better opening and we had a good sample of the George Lewis—Bunk Johnson type of music from its best exponent in this country. With Colyer on the trumpet were Acker Bilk (clarinet), Eddie O'Donnell (trombone), Disley (banjo), Dick Smith (bass), and Stan Greig drums). This sextet started off in their usual forthright way with Ken singing the vocal on *Postman's lament*. The mood had been set and, having enjoyed the Colyer Band's clear assertion of the traditional mood, the audience applauded and sat back in a happy frame of mind.

Very few people there had heard the Alex Welsh band which had only been formed for two months, although it had already broadcast three times. This was their concert debut and we were very anxious to hear if their reputation was really deserved. What came was a great surprise—this was real Dixieland—forceful, ebullient and cleanly played, living up to the standards of the Spanier Ragtime Band or modern American groups such as those lead by Sharkey Bonano and Pete Daily. They swept into an exhilarating version of *Panama*, Alex Welsh giving a terrific lead on trumpet, Roy Crimmins enjoying himself in his Brunis-style playing that has already graced several similar outfits, and Keith Christie in his usual imperturbable state of calm frenzy. The rhythm section which consisted of Fred Hunt (piano), Neville Skrimshire (guitar), Frank Thompson (bass) and Pete Appleby (drums), rollicked away in true Dixieland style—in short, the band's performance, particularly cohesive and inspired in *Memphis blues*, was one of proper Dixielandish enthusiasm and spirit. If this is the group's standard after only two months then great things are to be expected.

The party spirit was increased, as it always is, by the appearance of England's Nellie Lutcher—George Melly, who dashed between the microphone and the piano in a lively interpretation of a jazz singer's most hopeless opus—*Mama don't allow . . .* As usual, mama's warning was ignored, even by George, who, with the vocal assistance of the band's front-line and a small book of words produced some very fine Calloway. There were other songs by Melly in the concert which unfortunately can't all be fitted into this record—songs which have to be seen to be believed. So the first half closed with everyone in a great good humour.

The Chris Barber Jazz Band took over the second half. We had already learnt on long playing records what to expect from this immaculate group. A very personal tone and style, clean, decisive ensemble playing and some of the best trombone-playing in the country from Chris himself. Despite the nervous break-down of one of Lonnie Donegan's banjo strings, the band got away to a good start, so infectiously rhythmical and bouncy that the audience could not be restrained from clapping on, off and between the beat. On some of the numbers this can be heard in the background, but not quite loudly enough to spoil the music. The band, however, were not dismayed and romped home to a very steady beat provided by the usual pianoless rhythm section comprising Lonnie Donegan (banjo), Jim Bray (bass and tuba) and Ron Bowden (drums). Backed by this propulsive swing department, Chris Barber, Pat Halcox and Monty Sunshine performed at their best. Perhaps the most notable number was *It's Tight like that* with Jim Bray on the tuba, and Chris Barber singing. Monty Sunshine's clarinet solo on this was probably one of the best of the whole concert. In between this number and the band's finale of *Ice cream* and *Oh, didn't he ramble*, there were two features which were greatly enjoyed and added their own particular variety to the programme. One of these was the addition of the well-known saxophonist, Bertie King, who has played with Waller, Carter and Hawkins. This was his first appearance in this country since 1952; since then he has been in Jamaica playing with visiting groups. His addition to the Barber group produced a Bennie Moten sort of music which has been issued on a separate record, again owing to the limitations of space on this present LP. Four wonderful sides with Bertie King are issued on an extended play record, London DFE 6238.

The other interlude was taken by the Lonnie Donegan Skiffle Group where Lonnie takes the vocal and plays the guitar, with some vocal backing from other members of the group, Pat Halcox plays some very solid fistfuls of piano and Chris Barber plays a remarkably flexible and bouncy double-bass. *Bury my body*, a mournful dirge in Kentucky Minstrel style, was followed by a lively piece of double-entendre entitled *Diggin' my potatoes and ramblin' on my vines* which Prof. Donegan explains on the record.

By the end of the second half the audience had reached a pitch of unrestrained enthusiasm but Harold Pendleton's tuetful restraint brought the concert to a well-timed and cheerful conclusion. The National Jazz Federation must be well-pleased at the tremendous and lasting success of their first British Festival of Jazz, of which we hope there will be many more, and London is proud to present the very satisfactory results of these efforts.

PETER GAMMOND

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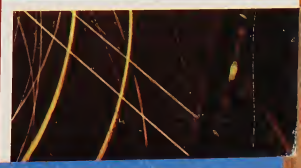
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TABOO • LULLABY OF BIRDLAND • HOLIDAY FOR STRINGS
GEORGIA ON MY MIND • OL' MAN RIVER • MEMORIES OF YOU
THE MAN I LOVE • THE PEANUT VENDOR • SEND FOR HENRY
HAWAIIAN WAR CHANT • BASS IN THE HOLE • FLYING HOME





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SIDE ONE

THE MAN I LOVE (G.&I. Gershwin—ASCAP)	2:00
HAWAIIAN WAR CHANT (Noble; Lelelohaku—ASCAP)	3:03
HOLIDAY FOR STRINGS (Rose—ASCAP)	4:20
SEND FOR HENRY (Keating; Mackenzie—BMI)	2:17
GEORGIA ON MY MIND (Carmichael; Gorrell—BMI)	2:31
FLYING HOME (Goodman; Hampton—BMI)	2:17

SIDE TWO

OL' MAN RIVER (Kern; Hammerstein II—ASCAP)	2:04
MEMORIES OF YOU (Blake; Razaf—ASCAP)	2:33
THE PEANUT VENDOR (Simons—BMI)	3:00
LULLABY OF BIRDLAND (Shearing—BMI)	3:00
BASS IN THE HOLE (Keating—ASCAP)	4:37
TABOO (Lecuona—BMI)	2:50

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Recording Engineer: **Arthur Lilley**



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Gene Krupa



Teddy Wilson

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Yesterday . . .



Today . . . Goodman, Krupa, Hampton, Wilson (photo—George Avakian)



(photo—George Avakian)

SIDE 1

Seven Come Eleven (BMI 4:20)
Say It Isn't So (ASCAP 3:52)
I've Found a New Baby (ASCAP 3:36)
Somebody Loves Me (ASCAP 4:21)
Who Cares (ASCAP 3:04)

SIDE 2

Runnin' Wild (ASCAP 3:17)
I Got It Bad and That Ain't Good (ASCAP 3:46)
Dearest (ASCAP 3:30)
I'll Get By (ASCAP 4:19)
Four Once More (ASCAP 6:21)

Recorded in Webster Hall and RCA Victor's Studio A, New York City.
Recording Engineers: Ray Hall and Mickey Crofford.

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The Kingdom of Swing LPM-2247
This Is Benny Goodman LPM-1239
Benny Goodman Trio-Quartet-Quintet LPM-1226
The Golden Age of Benny Goodman LPM-1099

Something new came into jazz when Benny Goodman organized his two small groups—the trio in 1935 and the quartet a year later. Until then, small group jazz almost invariably fell into a fairly set pattern based on the early New Orleans ensemble style, and extending only to such variations of this as Dixieland and its Chicago-bred variant which has become known as "Chicago style."

When the arrival of Benny Goodman's band heralded the Swing Era in the mid-Thirties, the big bands were in the saddle and small group jazz had practically disappeared. There is poetic justice in the fact that Goodman, whose success had done so much to obliterate the small group, should have been the one who brought small group jazz back to popularity.

Goodman's small groups, however, were a complete change from those which had preceded them. They were so different that they inspired the term "chamber jazz" as a description. Instead of the traditional front-line of instruments—cornet or trumpet, trombone, clarinet and/or tenor saxophone, backed by a rhythm section—the instrumentation of the Goodman trio and quartet seemed closer to what one might expect in a classical chamber group: clarinet, piano and drums for the trio, with vibraphone added for the quartet.

And the tunes these Goodman groups played were not what was usually expected of a small jazz group. Instead of depending on Fidgety Feet and High Society and Milenburg Joys, the Goodman trio and quartet took their cues from Goodman's big band. They played the great standards of the popular repertory, current pop hits and some of the originals that were written for the Goodman band. On a smaller scale, the trio and quartet represented the Swing Era as much as Goodman's full band did.

The impact of these two groups was so tremendous that it seems incredible that they came into being in a very offhand fashion. Both resulted from impromptu jam sessions. The seed of the trio was planted at a party given by Mildred Bailey early in 1935. Goodman and Teddy Wilson, who was playing piano in Benny Carter's band, were both there, and soon they were playing together with a cousin of Miss Bailey's helping out on drums. This was the first Goodman trio. Within a few weeks, the trio made its first official appearance on records with Gene Krupa taking over the drum chores.

The trio was heard in public for the first time on Easter Sunday, 1936, when Goodman flew Wilson from New York to Chicago to play at an afternoon concert at the Congress Hotel where the Goodman band was winding up a long and highly successful stand.

By the following summer, Wilson had become a regular part of the Goodman entourage. Two or three times each evening, the Goodman trio moved out onto the dance floor to play for a listening, non-dancing audience. The band was in Hollywood that summer, taking part in a movie called "The Big Broadcast of 1937," when John Hammond, who had been a tremendously important factor in helping to launch and staff the Goodman band, urged Benny to go to a place called the Paradise Café to hear Lionel Hampton's band. Goodman knew of Hampton as an excellent drummer in the Les Hite band with which Louis Armstrong had recorded in the early Thirties. At the Paradise, however, Goodman found that Hampton had taken up vibes and was playing so brilliantly that Goodman stayed until all the regular customers had cleared out so that he and Hampton could settle down to a private jam session. Benny promptly talked Hampton into giving up his band and joining the Goodman troupe, expanding the trio to a quartet.

The Goodman trio was a ground breaker, but it was the Goodman quartet that set the jazz world on fire. This was a group that swung with such dazzling fire and authority, a group that caressed a ballad with such a compelling flow of warmth and richness, that, all of a sudden, every big swing band had to have a subsidiary small group. This emulation produced several good groups but none of them could match the original—the Goodman quartet made up of Teddy Wilson's piano, Lionel Hampton on vibes (and sometimes hammering out two-finger piano solos), Gene Krupa on drums, and Benny's brilliant clarinet. This was the team that put small group jazz back on the map.

A quarter of a century has now passed since this historic quartet played together regularly. It was early in 1938 that Gene Krupa left Goodman to form his own successful big band, thus making the first break in the group. The next year Wilson went out at the head of his band, a promising but short-lived group. And finally, in 1940, Hampton, too, organized a big band which he still leads today. In recent years, both Krupa and Wilson have held to a small group format—Krupa with a quartet and Wilson with a trio.

The reunion of this classic jazz group brings back together four of the greatest musicians in jazz history, each of whom has played an unparalleled role in the development of jazz. And it's fascinating to find that, in this reunion, the creative spark burns as brightly in their work as it did twenty-five years ago, that their search for brilliant and exciting jazz expression is just as intense now as it was then.

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CL 1193

COLUMBIA
GUARANTEED HIGH FIDELITY

MILESTONES..... MILES DAVIS



CL 1193

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COLUMBIA
GUARANTEED HIGH-FIDELITY
lp

MILESTONES

Dr. Jekyll — Milestones
Sid's Ahead — Billy Boy
Two Bass Hit — Straight, No Chaser

MILES DAVIS

with

Julian "Cannonball" Adderly (Courtesy of Mercury Records)

John Coltrane — Red Garland

and

Paul Chambers — "Philly" Joe Jones

Introduction by CHARLES EDWARD SMITH

If you took the years of a man's life and marked them out as milestones, making each year one unit—call it a mile or a thousand miles—you'd find that the distance between one marker and another would have little to do with the pretended mileage. Allowing m.1-minus to stand for 1926, the year of Miles Davis' birth, you'd agree that 1927, or m.1, could more easily be understood as a thousand miles than as a paltry 4,860 feet—the first year of anyone's life being a pace-setter. M.22-plus would be another significant marker since it would designate, in our unorthodox cartography, the appearance of this vigorous, richly rhythmic album — a pace-setter, a milestone in jazz.

Though it may already be familiar territory to you, let's check a few of the markers: M.15—Father—at suggestion of dental patient of his who was also local music instructor—gave Miles a trumpet. (This teacher not only helped Miles to learn technique but talked to him about the blowing styles of Bobby Hackett and Hal Baker.) Between m.13 and m.16—when Miles was playing with a local group, The Blue Devils —Miles heard and "sat in" with Charlie (Bird) Parker, the altoist who began his career with Jay McShann. M.18—"Sat in" with Dizzy Gillespie and Bird. (Dizzy walked up to him, said, "Kid, do you have a union card?" Miles said he did and was invited to play. He did his best but "couldn't read a thing from listening to Diz and Bird.")

M.19—To New York, too late for the first bopbash at Minton's but just in time for the new sounds on 52nd Street. (In New York to study at Juilliard, he spent his first month's allowance looking for Charlie Parker. When he found him, he tagged along to the Street of the Changing Chords. Bird kept after him to wail outside the woodshed. "Don't be afraid," Bird said, "Go ahead and play.") M.21—On tour with Eckstine. M.22—Led own groups at Royal Roost. M.22-plus—Miles and fellow climatologists inaugurate the cool season. M.23—At Paris Jazz Festival. M.29—Organizes group on a permanent basis. M.33 —Records orchestral arrangements by Gil Evans, the man who encouraged him to write music. ("Miles Ahead," CL 1041, was also his second Columbia album within a year to be given a 5-star rating by *Down Beat.*) M.32—With the addition of Julian "Cannonball" Adderly, one of Miles' great stylists on alto, the quintet became a sextet.

A good way to describe the Miles Davis Sextet might be to begin with the rhythm section, one of the most formidable in jazz today. Only a very few compare with it, either in solid swinging jazz or in that sort of suspended, subtly stated swing in which cross rhythms and sparsely emphasized beats prevail. The latter quality dominates a great deal of Jackie McLean's *Jackie McLean.* This is played fast, in a clipped accent, in a tonal approach and tempo that, like fat green olives, will grow on you. Another example of the clipped accent sometimes called "cool" is *Two Bass Hit*, a John Lewis composition. And there is a solid swing in the strong dance tempo of *Milestones*—one of the great jazz performances of 1958—in which one is struck by the extraordinary effects achieved by "Philly" Joe Jones—effects that could only be realized with deliberate control, yet that never sound studied.

Paul Chambers was named Paul Laurence Dunbar Chambers, Jr., presumably in honor of both his father and the well-known 19th century poet. This seems not inappropriate, particularly as one listens to the "deep song" of his bowed bass on *Dr. Jekyll.* A rare beauty of tone is combined, in his playing, with an extraordinary technical gift and, underlying it, such a strong sense of swing that he could carry the rhythm all by himself, if that were necessary. It isn't, of course—in this group no single man has to carry the burden, though each is more than capable. In fact, the coordination of rhythm instruments is constantly exciting, as on *Sid's Ahead* where—after some choicely plucked bass by Paul—there is a thrilling exercise in rhythmic tension, with a relaxed feel to it. On *Billy Boy,* Paul plays as amusing a bowed bass as has been heard since Slam Stewart flat-foot-floogied up the best-seller charts—that was all of a couple of decades ago, just about the time that P.L.D.C., Jr. left the high-chair under his own steam.

Oran "Hot Lips" Page who, with his brother Walter, sparked the historically memorable "Blue Devils"—possibly inspiring the name for the group Miles joined in East St. Louis a decade later—is credited with having "discovered" William "Red" Garland while playing in Dallas, Texas, where both men were born. There are many good examples of his piano in this set, beginning with *Dr. Jekyll,* and excellent supporting piano throughout. There is full-bodied, two-fisted, strongly-chorded solo work on *Straight, No Chaser,* and on *Billy Boy*—a roisterous, rhythmic romp—while the right hand supplies substantially a full solo on its own, the left provides a Greek chorus of chords.

Of the two saxophones, tenor-man John Coltrane—born in North Carolina the same year Miles was born in Illinois—once played alto. Altoist Adderly, although an admirer of Charlie Parker, was influenced by tenor players, including Coleman Hawkins and Prez. Both men have such range on their instruments that at times one has to listen closely to know who's playing what. On *Dr. Jekyll* the breathless Julian is an ancient mariner on fast alto and on *Sid's Ahead,* John's tenor breathes petals like plumes. Both contribute admirably to the superb job on *Milestones*—Coltrane in that surging style of his, with great definition. And on *Two Bass Hit* the sense of the *break* is in Cannonball's *attack* as he expounds the "guts and begato" style, to which he has made a few noteworthy additions. (As for the latter, observe how he handles clusters of notes on *Straight, No Chaser.*)

Like Hackett and Baker—whom Miles' teacher heard on the Mississippi boats—Miles has developed an unusual beauty of tone that gives warmth even to his most restrained, understated choruses. His playing has never lacked emotion but the emotion has usually been contained—he doesn't slap emotions at the listener—and, like J. J. Johnson, he is a "complete chorus" improvisor and is unusually objective in his playing. On open or muted horn his style has gradually gained in strength and outward vigor. Indeed, listening to the muted chorus on *Milestones,* the word *cool* no longer seems appropriate to it, if it ever was. The melody emerges with sureness, with clarity, or yet like sound coming softly through lustred velvet or pouring richly through shot silk.

When Miles "sat in" with Billy Eckstine in St. Louis he had, one gathers from Billy's account, blowing and growing pains, even though he knew the book. Later, after a spell at Juilliard—not of sufficient duration to count for much—and work with various groups in the East, he joined Eckstine for a short period, taking over the same book, the solo book, that was originally Dizzy's.

By the mid-Forties it was becoming apparent—at least to Miles and to some of his associates—that he was to take a direction completely his own. He'd listen to Bird and others and—wanting not to ape but to learn—would write down chords on matchbook covers. "Next day," he recalled (in an interview taped for Columbia) "I'd play those chords all day in the practice room at Juilliard, instead of going to classes."

Miles Davis got some of his most valuable small group experience during the slowly began to take shape. His early associations, his innate artistic sense, and his friendship with Bird, impelled him to con-1940s the period during which his style centrate on a clean and musically articulate style, agile but not forced and never forceful for its own sake. The meeting with Gil Evans must have been important to him since he gives it special emphasis—no doubt the actual experience of writing showed him how intimately composition and performance could be fused. His own compositions, as well as his arrangements for this set, seem to point that way. There is further confirmation in his statement that, "There's a certain feeling you get from playing that you can't get from composing. And when you play, it's like a composition anyway."

Sid's Ahead is Miles' opus to an old operator (not in years but experience). In it—opening on a repeated note fed him by saxophone—he displays the lovely tone of his open horn in an incantation to the unhuish sounds when disc jockey Symphony Sid (Sid Torin)— on a New York station—plays jazz and spiels commercials like a hip carnival barker. On *Dr. Jekyll* and *Two Bass Hit* there is some riding ensemble and strong tersie horn above the rhythm. *Milestones,* the other Miles Davis original in this set, will be enjoyed in its entirety—as will other of the arrangements—but it will also stand out because it includes one of the most beautiful jobs on muted horn since Leon "Bix" Beiderbecke, with a cornet and a piece of old felt, shook up the whole Whiteman band on *Sweet Sue* (CL 846). Miles has an ear for a pop tune (*Billy Boy*) and for a dance rhythm to rich chords (*Straight, No Chaser*). The former is unabashed fun, from the solo passages of Red's authentic Red Garland style piano to the point where "Philly" Joe Jones, with exuberant blockbusters and sundry side arms, completes the composition. *Straight, No Chaser* is one of those Thelonious Monk melodies in the playing of which the listener is aware of the harmonies solidly behind each instrumental voice. Miles' solo statement—in the singing tonality of his open horn—has a rare nobility.

Writing of Miles Davis in *The New Yorker,* Whitney Balliett observed, "His playing sounds predominantly sweet and restrained, yet it conceals, much of the time, the basic hotness of men like Louis Armstrong and Roy Eldridge." It is consistent with the development of Miles Davis that this "basic hotness" emerges more and more into the open. But what makes it one of the outstanding voices in jazz today is this: the demand of his art—when his blowing is at its best—is a more powerful force than the compelling emotion that feeds it.

Acknowledgements: *Encyclopedia of Jazz Yearbook* (Horizon); *Hear Me Talkin' to Ya* (Rinchart); *Down Beat.*

Mr. Smith is co-editor of Jazzmen *(Harcourt) and a contributor to* The Jazz Makers *(Rinehart).*

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The Benny Goodman Story

Vol. 1

LET'S DANCE
DOWN SOUTH CAMP MEETIN'
KING PORTER STOMP
IT'S BEEN SO LONG
ROLL 'EM
BUGLE CALL RAG
DON'T BE THAT WAY
YOU TURNED THE TABLES ON ME
GOODY GOODY
SLIPPED DISC
STOMPIN' AT THE SAVOY
ONE O'CLOCK JUMP



Universal-International presents

The Benny Goodman Story

COLOR BY TECHNICOLOR

starring STEVE ALLEN ★ DONNA REED

with GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON · EDWARD "KID" ORY

and GUEST STARS HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the Clarinet of BENNY GOODMAN!

Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG



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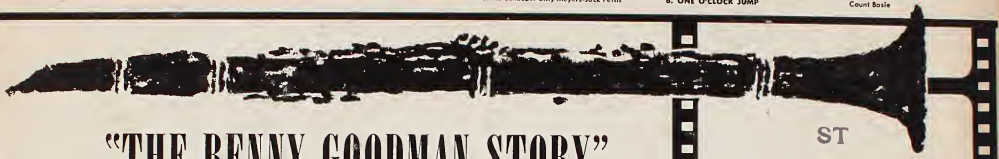
SELECTIONS INCLUDE:

Side One

1. LET'S DANCE — Gregory Stone-Joseph Bonime-Fanny May Baldridge
2. DOWN SOUTH CAMP MEETIN' — Irving Mills-Fletcher Henderson
3. KING PORTER STOMP — Ferd "Jelly Roll" Morton
4. IT'S BEEN SO LONG — Harold Adamson-Jimmy McHugh
5. ROLL 'EM — Mary Lou Williams
6. BUGLE CALL RAG — Elmer Schoebel-Billy Meyers-Jack Pettis

Side Two

1. DON'T BE THAT WAY — Benny Goodman-Edgar Sampson-Mitchell Parish
2. YOU TURNED THE TABLES ON ME — Vocal Martha Tilton — Louis Alter-Sidney D. Mitchell
3. GOODY GOODY — Johnny Mercer-Matt Malneck
4. SLIPPED DISC — Benny Goodman Octet — Benny Goodman
5. STOMPIN' AT THE SAVOY — Benny Goodman-Chick Webb-Edgar Sampson
6. ONE O'CLOCK JUMP — Count Basie



"THE BENNY GOODMAN STORY"

Music Recorded for the Sound Track of the Universal-International Motion Picture

"THE BENNY GOODMAN STORY"

BENNY GOODMAN *and his Orchestra*

FOX TROTS

ST

VOL. 1

"Don't be that way!"—that's what they always told Benny Goodman. Even as a youngster he had a dream in the back of his mind, a dream about a way of playing, a style of his own, an idiom which differed from the conventional manner of the period. Even in knee-pants, his way of handling the clarinet was different.

It was while playing with the Murph Podolsky band that, still in his teens, Benny heard Kid Ory, the great Negro Dixieland jazz king. It gave him a clearer idea of what he wanted to do and brought his dream a little closer to fulfillment. But it was a long time before the dream became reality. Benny had to suffer many disappointments, undergo many trials, and work at many dull musical chores before he could be himself. He loved only the best. He was equally devoted to the classics—he had a genuine passion for Mozart—and to jazz, but nothing in between.

Meanwhile, Benny was learning all there was to know about dance music, sweet and hot. Even while playing with Ben Pollack's band and with the Kel Murray Orchestra, he grew tired of stock dance arrangements . . . Suddenly things began to move. Benny forms his own band, gets a Saturday night coast-to-coast radio program, loses his sponsor, takes his band on the road, and has a tough time of it all around. Some of the ballrooms are concerned that Benny's band features both white and Negro musicians; some of them want him to play shorter numbers; others want the conventional arrangements rather than Benny's very special jazz.

Suddenly at the Palomar in Los Angeles, on August 21, 1935, Benny Goodman's style of music is acclaimed by a howling audience. Dancers stop dancing to gather around the bandstand—the applause is deafening—swing is born. Benny brings his band into New York for a date at the Paramount Theatre. Worried about the engagement—for New York has previously been a jinx town for him—he arrives at the theatre for what he expects to be a dull ten-o'clock-in-the-morning show. Instead he finds the theatre packed to the rafters with young fans. After the opening number they leap in their seats, swing in the aisles, and make Benny a national favorite. Carnegie Hall is next—and there, at the age of twenty-eight, Benny gives a jazz concert, featuring guest artists which is a fabulous success.

Running through this life story is a romance, a love story which culminates in Benny's marriage to a wealthy socialite, Alice Hammond, played in the picture by Donna Reed. But it is the music which gives the film its chief excitement. Steve Allen takes the part of Benny Goodman, but it is Benny himself who plays the "title role" on the music sound-track, performing the famous hits of the past. Many great jazz stars are heard with Goodman; the players sitting in at various times during the recording sessions add up to a list of jazzdom's nobility. All the music was newly recorded under the supervision of Joseph Gershenson, with the improvised solos left to the artistry of each instrumentalist.

Here is Universal-International's answer to its own phenomenal success, "The Glenn Miller Story." The "Benny Goodman Story" marks another milestone in motion picture history. It not only vividly recreates the music of the thirties, but makes the past add new color to the present.

Notes by Louis Untermeyer

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The Benny Goodman Story

IN TECHNICOLOR

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GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON · EDWARD "KID" ORY

and HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the Clarinet of BENNY GOODMAN!

Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

PERSONNEL

Benny Goodman, *Clarinet*
Alan Reuss, *Guitar*
Teddy Wilson, *Piano*
Gene Krupa, *Drums*
George Duvivier, *Bass*
Bloko Reynolds, *Alto Sax*
Hymie Shertzer, *Alto Sax*
Babe Russin, *Tenor Sax*
Stan Getz, *Tenor Sax*
John Best, *Trumpet*
Conrad Gozzo, *Trumpet*
Chris Griffin, *Trumpet*
Irving Goodman, *Trumpet*
Murray McEachern, *Trombone*
Urbie Green, *Trombone*
Jimmy Priddy, *TromLone*

"SLIPPED DISK" *Jam Session*

Benny Goodman, *Clarinet*
Urbie Green, *Trombone*
Teddy Wilson, *Piano*
Gene Krupa, *Drums*
George Duvivier, *Bass*
Stan Getz, *Tenor Sax*
Alan Reuss, *Guitar*

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Sounds Of The Great Bands Vol. 6

THEMES OF THE GREAT BANDS

Capitol RECORDS

HIGH FIDELITY

GLEN GRAY AND THE CASA LOMA ORCHESTRA

MOONLIGHT SERENADE ..... GLENN MILLER	I CAN'T GET STARTED .. BUNNY BERIGAN
NIGHTMARE ..... ARTIE SHAW	REDSKIN RHUMBA .... CHARLIE BARNET
I'M GETTIN' SENTIMENTAL OVER YOU ... TOMMY DORSEY	LEAP FROG ..... LES BROWN
LET'S DANCE ..... BENNY GOODMAN	BLUE FLAME ..... WOODY HERMAN
CIRIBIRIBIN ..... HARRY JAMES	TUXEDO JUNCTION .... ERSKINE HAWKINS
ARTISTRY IN RHYTHM ..... STAN KENTON	QUAKER CITY JAZZ ..... JAN SAVITT

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(solos: Skeets Herfurt, clorinet; Abe Most, alto)

I'M GETTIN' SENTIMENTAL OVER YOU . . . . . TOMMY DORSEY
(Joe Howard, trombone solo)

REDSKIN RHUMBA . . . . . CHARLIE BARNET
(solos: Skeets Herfurt, alto; Manny Klein, trumpet)

MOONLIGHT SERENADE . . . . . GLENN MILLER
(Skeets Herfurt, clorinet solo)

LEAP FROG . . . . . LES BROWN
(Justin Gordon, tenor solo)

I CAN'T GET STARTED . . . . . BUNNY BERIGAN
(Shorty Sherock, trumpet solo)

side two:

NIGHTMARE . . . . . ARTIE SHAW
(Abe Most, clarinet solo)

CIRIBIRIBIN . . . . . HARRY JAMES
(Joe Graves, trumpet solo)

BLUE FLAME . . . . . WOODY HERMAN
(solos: Abe Most, clarinet; Milt Bernhart, trombone; Jack Morshall, guitar)

QUAKER CITY JAZZ . . . . . JAN SAVITT
(solos: Eddie Kusby, trombone; Skeets Herfurt, alto; Abe Most, clarinet)

TUXEDO JUNCTION . . . . . ERSKINE HAWKINS
(solos: Skeets Herfurt, alto; Shorty Sherock, trumpet; Abe Most, clorinet)

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(solos: Skeets Herfurt, alto; Shorty Sherock, trumpet)

TAKE THE "A" TRAIN . . . . . DUKE ELLINGTON

STAR DREAMS . . . . . CHARLIE SPIVAK
(Shorty Sherock, trumpet solo)

side two:

THE ELKS' PARADE . . . . . BOBBY SHERWOOD
(solos: Skeets Herfurt, alto, Gus Bivono, clarinet; Babe Russin, tenor; Monnie Klein, trumpet)

CONTRASTS . . . . . JIMMY DORSEY
(Skeets Herfurt, alto solo)

ONE O'CLOCK JUMP . . . . . COUNT BASIE
(solos: Roy Shermon, piano; Plas Johnson, tenor; Joe Howard, trombone; Monnie Klein, trumpet; Mike Rubin, bass)

SNOWFALL . . . . . CLAUDE THORNHILL
(Roy Shermon, piano solo)

FLYING HOME . . . . . LIONEL HAMPTON
(solos: Emil Richards, vibes; Plas Johnson, tenor; Pete Condoli, trumpet)

On Stereo version only, Smoke Rings is recorded in Capitol's DUOPHONIC Sound.

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VOL. 2 SOUNDS OF THE GREAT BANDS (SJT 1067 • Count Basie's *Jumpin' at the Woodside*, Bob Crosby's *South Rampart Street Parade*, Andy Kirk's *Moten Swing*, Glen Miller's *In the Mood*, Tommy Dorsey's *Boogie Woogie*, Erskine Hawkins' *Tippin' In*, Woody Herman's *Blues on Parade*, Larry Clinton's *Study in Brown*, Ray Scott's *Huckleberry Duck*, Savitt's *El Rancho Grande*, Berigan's *The Prisoner's Song*



VOL. 3 SWINGIN' DECADE (SJT 1289 • Ellington's *Jack the Bear*, Woody Herman's *Apple Honey*, Benny Goodman's *Mission to Moscow*, Benny Carter's *Malibu*, Lionel Hampton's *Midnight Sun*, Tommy Dorsey's *Opus No. 1*, Ray Noble's *Harlem Nocturne*, Gray's *Blues Rhapsody*, Bobby Sherwood's *Sherwood Forest*, J. Dorsey's *Oh, What a Beautiful Mornin'*, Heath's *The Champ*, Kenton's *Intermission Riff*



VOL. 4 PLEASE MR. GRAY (SJT 1506 • By request: Artie Shaw's *Back Bay Shuffle*, Goodman's *King Porter Stomp*, Jimmy Dorsey's *Johnson Silver*, Krupa's *Starburst*, Bob Crosby's *Little Rock Getaway*, Billy Butterfield's *Afternoon in August*, Basie's *Topsy*, Savitt's *When Buddha Smiles*, Ellington's *V. I. P. Boogie*, Heywood's *Begin the Beguine*, B. Hackett's *Embraceable You*, The Commander's *Swanee Boogie*



VOL. 5 THEY ALL SWUNG THE BLUES (SJT 1739 • Goodman's *Bugle Call Rag*, Andy Kirk's *Floyd's Guitar Blues*, Bob Crosby's *Dippermouth Blues*, Luncеford's *Uptown Blues*, Tommy Dorsey's *Well, Git It!*, Ellington's *C-Jam Blues*, Glen Gray's *New No Name Jive*, Harry James' *Tango Blues*, Basie's *Swingin' the Blues*, Morrow's *Night Train*, Herman's *Blowin' Up a Storm*, Miller's *Farewell Blues*



SHALL WE SWING? (SJT 1615 • *Hungarian Dance Number 5, Paderewski Minuet, Finale – Mozart G Minor Symphony, Humoresque, Poet and Peasant, Melody in F, Symphony in D Minor, Minuet in G, Dance of the Hours*

(S) indicates stereo.



SOUNDS OF THE GREAT CASA LOMA BAND* (DJT 1588 • *No Name Jive, Memories of You, White Jazz, Sunrise Serenade, Maniac's Ball, Casa Loma Stomp, Sleepy Time Gal, Dance of The Lame Duck, For You, Black Jazz, Smoke Rings*

*Recorded in Capitol's DUOPHONIC Sound.

PRINTED IN U.S.A.

JUKEBOX SATURDAY NIGHT • MOONLIGHT BECOMES YOU • THE MAN IN THE MOON
MOON LOVE • THAT OLD BLACK MAGIC • THE CHESTNUT TREE • SO MANY TIMES
HUMPTY DUMPTY HEART • APRIL PLAYED THE FIDDLE • THE COWBOY SERENADE

RCA CAMDEN
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the great Glenn Miller

and his orchestra



CAL-751

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the original glenn miller orchestra

Album Includes Collector's Items Available Nowhere Else!

Original Glenn Miller recordings are among the jewels of pop music. Of these recordings there is a very special category treasured by collectors as pearls of great price. These are the Glenn Miller records originally issued on RCA Victor's legendary "Bluebird" label. Many a pop fan has had the experience of playing a version of a particular tune for a collector friend only to have the friend say, "Ah yes, very nice, but someday I'll play you the original Bluebird recording of that tune which I have at home in the original 78 rpm."

Here, re-issued for the first time, to the hosannas of collectors, plain pop fans and all those who treasure memories of the years circa World War II is an ample bonus of original Bluebird "sides" plus three of the Glenn Miller Orchestra's biggest hits—the latter recorded in a single memorable studio session on July 15, 1942.

Thanks also to the witchcraft of RCA Victor's audio engineers, the sound of these great recordings has been amazingly updated.

Also in this album you can hear most of the fabled stable of Miller vocalists: Ray Eberle, Tex Beneke, Marion Hutton (Betty's sister), Skip Nelson and the cream-smooth and clever Modernaires quartet.

From the July 15, 1942 session: *Jukebox Saturday Night* featuring Marion Hutton and The Modernaires with a tongue-in-cheek chorus imitating the Ink Spots; *That Old Black Magic*, the first big hit record of the tune written by Harold Arlen and Johnny Mercer for the now forgotten movie, "Star Spangled Rhythm," with vocal by Skip Nelson and The Modernaires; *Moonlight Becomes You*, the beautiful Burke and Van Heusen song from the 1942 Bing Crosby movie, "The Road to Morocco," also with vocal by Skip Nelson and The Modernaires.

From the Bluebird sides: *Moon Love* was adapted from Tchaikovsky's Fifth Symphony (this is the first and the hit recording); vocal by Ray Eberle.

The Chestnut Tree, the Glenn Miller treatment of the original Hal Kemp novelty based on the Longfellow poem (". . . under the spreading chestnut tree . . . "); vocal by Marion Hutton.

So Many Times, the Jimmy Dorsey composition which was a big pre-war hit; sung here by Ray Eberle.

Humpty Dumpty Heart, a Burke and Van Heusen song written for the 1941 movie "Playmates"; vocal by Ray Eberle.

The Man in the Moon, written by one of the great Glenn Miller arrangers, Jerry Gray; vocal by Ray Eberle.

April Played the Fiddle, written by Burke and Monaco for the Bing Crosby 1940 movie, "If I Had My Way"; vocal by Ray Eberle.

The Cowboy Serenade, a straight Tin Pan Alley opus here rendered in typical Ray Eberle fashion.

A&R Coordinator: Ethel Gabriel

SIDE 1	SIDE 2
Jukebox Saturday Night (ASCAP 3:04)	**Moonlight Becomes You** (ASCAP 3:17)
Moon Love (ASCAP 2:51)	**The Man in the Moon** (ASCAP 3:21)
Humpty Dumpty Heart (ASCAP 3:17)	**The Chestnut Tree** (ASCAP 3:17)
April Played the Fiddle (ASCAP 2:56)	**So Many Times** (ASCAP 2:58)
That Old Black Magic (ASCAP 3:02)	**The Cowboy Serenade** (BMI 2:58)

Other RCA Camden albums you will enjoy:

The One and Only Tommy Dorsey *and His Orchestra* CAL-650
The Great Artie Shaw *and His Orchestra* CAL-465

IMPORTANT! RCA Camden's monophonic records can be played on stereophonic phonographs. RCA Camden's electronically reprocessed records with two-channel stereophonic characteristics (Stereo/Electronically Reprocessed) must be played on phonographs equipped for stereophonic reproduction.

RCA CAMDEN

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FOX 1001

ORIGINAL PERFORMANCES

Released by special arrangement with RCA Victor and the Glenn Miller Estate.

LIMITED EDITION

20TH FOX — ALL YOU HEAR IS BEAUTY

MILLION SELLER ★ HITS ★

IN THE MOOD ■ CHATTANOOGA CHOO-CHOO ■ I'VE GOT A GAL IN KALAMAZOO
BUGLE CALL RAG ■ SERENADE IN BLUE ■ IT HAPPENED IN SUN VALLEY
AMERICAN PATROL ■ I KNOW WHY AND SO DO YOU ■ MOONLIGHT SERENADE

$1.98

GLENN MILLER AND HIS ORCHESTRA

THE GOLDEN HITS FROM HIS ORIGINAL SOUND TRACKS.



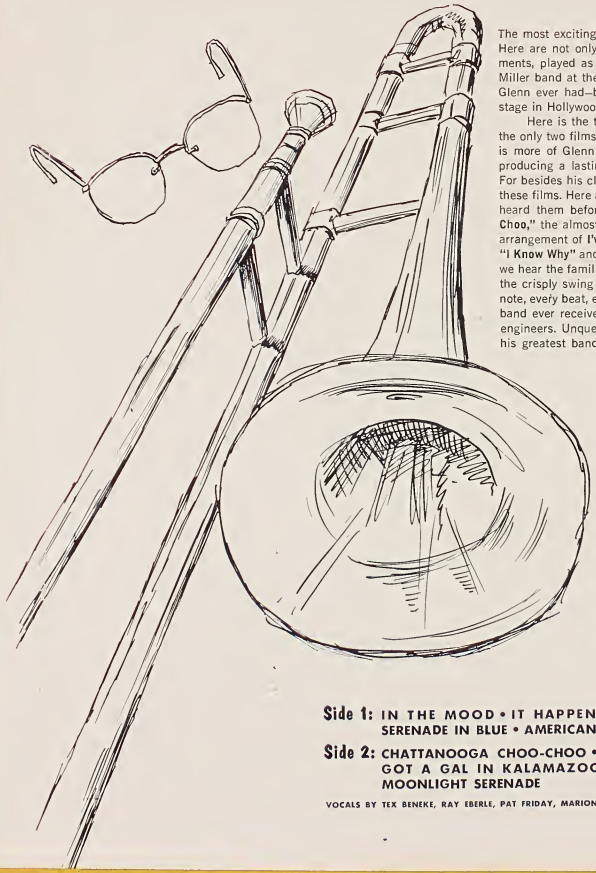
Pictured here are the men who comprise what has become recognized as perhaps the greatest band of all time — the incomparable Glenn Miller Orchestra of the years 1941 and 1942. This was the Glenn Miller Band that 20th Century-Fox brought to its Hollywood studios to make some of the most memorable soundtracks ever created by an orchestra. The sound, the style, the tempo these 22 men created under the inspiration and leadership of Glenn Miller is now legendary. Several of the Miller side-men from this aggregation went on to become names in their own right, such as Ray Anthony, Tex Beneke, Hal McIntyre and Billy May. This is the band that 20th-Fox brings to you on the recordings contained herein. And what finer accolade is there than the one the world has bestowed on these men and their famed leader — that the music they made is ageless.

THE GREATEST POPULAR BAND AMERICA HAS EVER PRODUCED—IN THE HIGHEST QUALITY RECORDINGS IT EVER MADE. THESE ARE GLENN MILLER'S GREATEST RECORDINGS...THIS WAS HIS GREATEST BAND—GLENN MILLER'S ORIGINAL FILM SOUNDTRACKS

FOX 1001
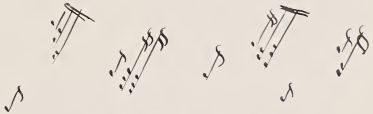
20TH CENTURY FOX — ALL YOU HEAR IS BEAUTY

This recording is designed for the phonograph of today or tomorrow. It guarantees the finest reproduction on your present machine or on any stereophonic instrument or equipment you may own in the future.



The most exciting chapter in the greatest legend in American music unfolds in this album. Here are not only Glenn Miller's biggest production numbers and his greatest arrangements, played as you have never heard them before but here is also the brilliant Glenn Miller band at the very peak of perfection and studded with the greatest group of sidemen Glenn ever had—brilliantly recorded on tape at 20th Century-Fox's famous studio soundstage in Hollywood.

Here is the thrilling sound of the Miller band as it flowed warmly from the screen in the only two films he ever made, **"Orchestra Wives"** and **"Sun Valley Serenade."** And there is more of Glenn Miller to be found in these soundtracks, more evidence of his skill in producing a lasting type of popular music, than in any other program that he prepared. For besides his classic swinging instrumentals there are tunes that shot to immortality in these films. Here are some of the greatest Glenn Miller favorites—played as you have never heard them before. There is the tremendous production number on **"Chattanooga Choo-Choo,"** the almost legendary swing instrumental, **"American Patrol,"** and Glenn's greatest arrangement of **I've Got a Gal in Kalamazoo."** There are the soft and lovely Miller ballads, **"I Know Why"** and **"Moonlight Serenade."** And scattered through the music from both films, we hear the familiar down-home vocalizing of Tex Beneke, Ray Eberle's smooth charm, and the crisply swing teamwork of the Modernaires. This is the legendary Glenn Miller. Every note, every beat, every sound, studio-recorded under the finest sound recording the Miller band ever received—the polished work of Hollywood's most skilled and advanced sound engineers. Unquestionably, these are Glenn Miller's greatest recordings...And this was his greatest band.



THE HOLLYWOOD SOUND STORY

In the years since Glenn Miller broke up his band in 1942 to go into the Service, recorded sound has made some of its greatest advances and each passing year produces further refinements in the recording art. Today, recordings made in the 'Forties are apt to sound lack-lustre, so accustomed have our ears become to the wide-ranging fidelity of today's sound. But back then when the recording of phonograph disks was still, by today's standards, relatively primitive, the sound engineers of Hollywood were already far ahead of their colleagues in the phonograph studios. They were reproducing music on tape for film sound-tracks with a life-like faithfulness that could rarely be matched on a record.

In ORCHESTRA WIVES and SUN VALLEY SERENADE, Glenn Miller's band received the benefits of this advanced recording. And now, in this album, you too share in its benefits for it enables you to hear the greatest popular band America has ever produced in the highest quality recordings it ever made.

Side 1: IN THE MOOD • IT HAPPENED IN SUN VALLEY
SERENADE IN BLUE • AMERICAN PATROL

Side 2: CHATTANOOGA CHOO-CHOO • I KNOW WHY • I'VE GOT A GAL IN KALAMAZOO • BUGLE CALL RAG
MOONLIGHT SERENADE

VOCALS BY TEX BENEKE, RAY EBERLE, PAT FRIDAY, MARION HUTTON AND THE MODERNAIRES

Printed in U.S.A.



Jazz of the Connecticut Traditional Jazz Club

20

20

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CTJC — SLP — 20 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



PARKE FRANKENFIELD AND HIS DIXIELAND ALL-STARS



WARREN VACHÉ, SR. AND HIS SYNCOPATIN' SIX



DAVE WHITNEY AND HIS JAZZ BAND

CONNTRAD JAZZ

Little did we guess when Bill Bissonette of Jazz Crusade suggested he produce a ConnTrad LP that it would be the first of twenty. Gone are the early days when a single microphone and a portable deck taped the music. Banks of equipment, ranks of microphones, 15 inch tape "Dolby"® and dbx® have arrived, providing steady advances in the technical quality of our records. ConnTrad members have heard live music by the famous, the not so famous, the up and coming, and sometimes the obscure. The ConnTrad record series has sent the best of this music around the country and around the world.

ConnTrad again thanks the nearly one thousand musicians who, through their generosity, have made its twenty records possible.

The Connecticut Traditional Jazz Club is a non-profit, tax-exempt educational/cultural society governed by a volunteer Board of Directors elected by the membership which includes jazz enthusiasts throughout the world. Membership information and club records may be obtained by writing the address below:

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
ATTN: PETE CAMPBELL
P. O. BOX 370
WOODBURY, CT 06798 USA



THE SCOTTISH JAZZ ADVOCATES



Warren Vaché, Sr.



Claire Arenius
THE WILD TURKEY JAZZ BAND



Jack Mayhew
THE WILD TURKEY JAZZ BAND

SIDE ONE:

YOU MADE ME LOVE YOU (3:40)

ORIENTAL STRUT (4:15)

YANKEE RHYTHM KINGS
Bob Connors - Ldr., Tb.; Blair Bettencourt - Cl.; Jimmy Mezzy - Bjo.; Jeff Hughes - Cnt.; Don Bennett - Pno.
Hertford, Connecticut 11/13/83

BLUE, TURNING GREY OVER YOU (4:15)

WARREN VACHÉ, SR. AND HIS SYNCOPATIN' SIX
Warren Vaché - Ldr., Bass; Lou Carter - Pno.; Nick Sessone - Reeds; Gordon "Chris" Griffin - Tpt.; Ben Long - Tb.
Norwalk, Connecticut 1/29/84

I'LL ALWAYS BE IN LOVE WITH YOU (3:50)

THE ALBATROSS (4:04)

DAVE WHITNEY AND HIS JAZZ BAND
Dave Whitney - Ldr., Tpt.; Art Bartol - Reeds, Violin; Roy D'Innocenzo - Gtr.; Chuck Leire - Dms.; Ken Steiver - Bass.
Meriden, Connecticut 3/3/84

SIDE TWO:

OSTRICH WALK (3:06)

DROP ME OFF IN HARLEM (2:32)

THE SCOTTISH JAZZ ADVOCATES
Mike Hart - Ldr., Bjo., Gtr.; Hemish McGregor - Reeds; Andrew Lauder - Tpt.; John McGuff - Tb.; Tom Finlay - Pno.; Ron Ree - Boss, John McGlyn - Dms.
Stamford, Connecticut 6/2/84

ONCE IN A WHILE (4:14)

CREOLE LOVE CALL (5:28)

THE WILD TURKEY JAZZ BAND
Dave Pinerdi - Ldr., Tpt.; Jack Mayhew - Cl.; Jim Fryer - Tb.; Tom McClung - Pno.; Whitney Kronin - Bass; Claire Arenius - Dms.; Jamie Bryce - Bjo.
North Haven, Connecticut 9/24/83

MARCH OF THE BOBCATS (5:17)

PARKE FRANKENFIELD AND HIS DIXIELAND ALL-STARS
Parke Frankenfield - Ldr., Tb., Tpt., Sop. Sax; Bobby "Lips" Levine -Reeds; Paul Hubbell - Reeds; Frank Burd - Tpt.; Jeff Lutz - Dms.; Arlan Diefenderfer - Bass; Ed Metz - Pno.
Stamford, Connecticut 4/8/84

RECORDING ENGINEER: Glenn Allen / MASTERING: CBS Studios / LAYOUT, PRINTING: Lithoprint, Inc. / PHOTOGRAPHS: Andrew Whittenborn, Donald T. Sanders
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Jazz of the Connecticut Traditional Jazz Club

19

19

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CTJC-SLP-19 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



THE GALVANIZED JAZZ BAND

The 1984 season will be ConnTrad's twentieth which event prompts one to reflect on the other nineteen. Time has brought its changes. We began with a dirth of traditional jazz bands and virtually none performing in night clubs. We've watched the rebirth, demise and rebirth of the clubs and the proliferation of the regional bands. And, sadly we've witnessed the thinning in the ranks of the old timers from Chicago, New York and New Orleans. Rapidly escalating travel costs sent the traveling musicians the way of the Dodo Bird, except for extended overseas tours. Since they no longer need funnel through New York, we can't catch them coming or going like we used to. So, we present more regional groups.

This, of course, is our annual potpourri featuring six different aggregations. Vocalists Lynne McNichols (Bruce's wife) and Nancy Gee appear for the first time; the former with the Smith Street Society and the latter with the Galvanized Jazz Band — a serendipitous happening! Natalie Lamb makes her fourth appearance on a ConnTrad Album (No. 7, 10, 14) and the first fronting her own group.

The Twelfth annual Connecticut River Cruise featured fine weather and the Funky Butt Jazz Band. The Harlem Blues & Jazz Band presented a return engagement as well. Considering the state of the economy, which affected ConnTrad as it did everyone else, our 19th Season was a success. Listen and Enjoy.

We would like to especially thank the musicians who, by their contribution of time and talent, made this record possible.

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THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
ATTN: PETE CAMPBELL
P.O. BOX 370
WOODBURY, CT 06798 USA



THE SMITH STREET SOCIETY



THE NEW BLACK EAGLE JAZZ BAND



NATALIE LAMB AND HER HOT JAZZ QUINTET



Doc Cheatham
JIMMY RYAN'S NEW YORK ALL STARS

SIDE ONE:

ACE OF RHYTHM (4:43)

FUNNY FUMBLE (5:02)

THE NEW BLACK EAGLE JAZZ BAND
Tony Pringle - Ldr., Cnt.; Hugh Blackwell - Cl., Sx.; Stan Vincent - Tb.; Eli Newberger - Tba.; Bob Pilsbury - Pno., Peter Bullis - Bjo.; C. H. "Pam" Pameijer - Dms.
Hartford, Connecticut 1/22/83

STORMY WEATHER (5:00)

CHINA BOY (5:25)

THE GALVANIZED JAZZ BAND
Fred Vigorito - Ldr., Cnt., Bill Sinclair - Pno.; Noel Kaletsky - Reeds; Bill Lezotte - Bjo.; Art Hovey - Tba., Bass; Bob Bequillard - Dms., Craig Grant - Tb.; Nancy G. - Voc.
East Norwalk, Connecticut 4/16/83

RECORDING ENGINEER: Glenn Allen / MASTERING: CBS Studios / LAYOUT, PRINTING: Lithoprint, Inc

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SIDE TWO:

A GOOD MAN IS HARD TO FIND (3:45)

LIZZIE'S BLUES (2:10)

NATALIE LAMB AND HER HOT JAZZ QUINTET
Natalie Lamb - Ldr., Voc.; Richie Baron - Dms.; Dill Jones - Pno; Joe Licari - Cl.; Bruce Payne - Tb.; Larry Weiss - Cnt
Darien, Connecticut 9/25/82

THAT'S A PLENTY (5:55)

JIMMY RYAN'S NEW YORK JAZZ ALL STARS
Johnny Morris - Ldr., Pno.; Arnie Baker - Cl.; Bob Pring - Tb.; Doc Cheatham - Tpt.; Ernie Hackett - Dms.; Willie Wayman - Bass
North Haven, Connecticut 11/20/82

BLUE SKIES (4:58)

AFTER YOU'VE GONE (2:54)

THE SMITH STREET SOCIETY
Bruce McNichols - Ldr.; S.Sx., Bjo.; Chuck Spies - Dms.; Mike Peters, Bjo.; Gtr.; Herb Gardner - Tb.; Chicken Joe Hanchrow - Tba.; Bass, Lynn McNichols - Voc
North Haven, Connecticut 10/16/82



Jazz of the Connecticut Traditional Jazz Club

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CTJC-SLP-18 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Rose Marie Sparks
UPTOWN LOWDOWN JAZZ BAND

On this 18th ConnTrad concert sampler the Uptown Lowdown Jazz Band, playing the popular West Coast sound, are actually from the West Coast, albeit Portland, Oregon isn't San Francisco.

Lou Stein weighs in with a lyrical New York style version of the Jelly Roll Morton standard, Buddy Bolden's Blues, with Ed Polcer memorializing the late Dick Cary's favorite.

The New Yankee Rhythm Kings — though from the Boston area — produce the solid West Coast beat and repetoire of the native bands in that idiom.

The Blue Horizon Jazz Band, a recently formed aggregation, evokes shades of Bechet and Grappelli. Dick Wetmore's appearance on violin is the first since New Orleans Jazz historian Bill Russell played for ConnTrad some years back.

Jim Cullum's Happy Jazz arrived from Texas on their annual tour with a particularly strong rhythm section, as you'll hear on a specialty presentation of Little Rock Get Away.

Other bands presented during the past season were The Galvanized Jazz Band with Sammy Rimington, and The Gully Low Jazz Band who drove through the June 1982 100 year flood to play the annual Connecticut River Cruise.

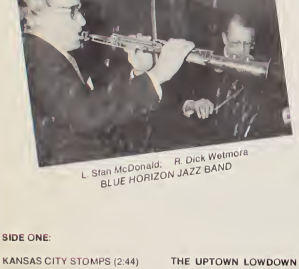
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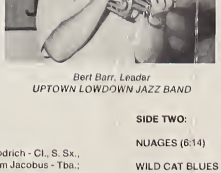
THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
ATTN: J. P. CAMPBELL
P.O. BOX 370
WOODBURY, CONNECTICUT 06798 USA



NEW YANKEE RHYTHM KINGS



L. Stan McDonald; R. Dick Wetmore
BLUE HORIZON JAZZ BAND



Bert Barr, Leader
UPTOWN LOWDOWN JAZZ BAND



BLUE HORIZON JAZZ BAND

SIDE ONE:

KANSAS CITY STOMPS (2:44)

MECCA FLAT BLUES (5:04)

THE UPTOWN LOWDOWN JAZZ BAND
Bert Barr - Ldr., Cnt.; Dave Holo - Cnt.; John Goodrich - Cl., S. Sx.; Dave Loomis - Tb.; Rose Marie Sparks - Pno.; Tom Jacobus - Tba.; Cal Owen - Bjo.; Stephan Joseph - Dms.
Hartford, Connecticut 10/25/81

BUDDY BOLDEN'S BLUES (4:35)

LOU STEIN & FRIENDS OF JAZZ
Lou Stein - Ldr., Pno.; Vic Dickenson - Tb.; Ed Polcar - Tpt.; Ed Graff - Cl., T. Sx.; Linc Milliman - Bass; Bob Haray - Dms.
Westport, Connecticut 11/14/81

FRIENDLESS BLUES (5:33)

EMPEROR NORTON'S HUNCH (2:51)

THE NEW YANKEE RHYTHM KINGS
Bob Connors - Ldr., Tb., Blair Bettencourt - Cl.; Bob Leary - Bjo., Gtr.; Law Green - Cnt.; Stu Gunn - Tba; Don Benanti - Pno.
North Haven, Connecticut 2/28/82

SIDE TWO:

NUAGES (6:14)

WILD CAT BLUES (3:08)

THE BLUE HORIZON JAZZ BAND
Stan McDonald - Ldr., Reeds; Dick Wetmore - Cnt., Vln.; Cas Brosky - Tb.; Henry Francis - Pno.; Hank Hankinson - Bass; Tony Hannan - Dms.
Hartford, Connecticut 4/18/82

LITTLE ROCK GET AWAY (4:53)

POTATO HEAD BLUES (4:50)

JIM CULLUM'S HAPPY JAZZ
Jim Cullum - Ldr., Cnt.; Alan Vaché - Cl.; Mike Pittsley - Tb.; John Sheridan - Pno.; Kevin Hess - Dms.; Howard Elkins - Bjo.; George Prado - Bass.
Hartford, Connecticut 6/26/81

RECORDING ENGINEER: Glenn Allen MASTERING, EDITING: G. Allen; LAYOUT, PRINTING: Lithoprint, Inc. *PHOTOGRAPHS: Andy Wittenborn, Paul Nelson.*

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Jazz of the Connecticut Traditional Jazz Club

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CTJC — SLP — 17 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Robbie Schlosser
Leader, MAGNOLIA JAZZ BAND



L. to R. William Carter, Jim Borkenhagen, Jim Klippert, Robbie Schlosser
Leader, MAGNOLIA JAZZ BAND



HARLEM BLUES & JAZZ BAND

CONNTRAD's seventeenth season produced an interesting comparison between the music of Jazzmen from the Golden Age (1925 to 1945) who are still going strong and bands manned by much younger musicians playing the traditional tunes in the styles of times past.

Leading the Old Guard was the Harlem Blues and Jazz Band whose members (average age 70) were sidemen with Armstrong, Bennie Moten, Fletcher Henderson, Coleman Hawkins, Fats Waller and Jelly Roll himself. Other fine bands from the older generation who played for us this year were led by Max Kaminsky, Jimmy McPartland and Big Chief Russell Moore.

The "New Wave" was represented by The Magnolia Jazz Band from Stanford, Ca. who achieve a genuine New Orleans sound; New England's Heritage Jazz Band; The Good Time Jazz Band led by Fred Reynolds who were on board for the annual Jazz Cruise; plus The Funky Butt Jazz Band & Great Atlantic Jazz Band at the annual picnic.

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ATTN: J. P. CAMPBELL
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WOODBURY, CONNECTICUT 06798 USA



John Sheehan
Leader, HERITAGE JAZZ BAND



"Big Chief" Russell Moore



L. to R. "Big Chief" Russell Moore, Eddie Barefield, Cliff Cheatham
"BIG CHIEF" RUSSELL MOORE'S ALL STAR JAZZ BAND



L. to R. Noel Kaletsky, Jamie Campedelli, Scot Philbrick, Norm Locke
HERITAGE JAZZ BAND

SIDE ONE:

MILNEBURG JOYS (2:58)

HARD HEARTED HANNAH (4:19)
Voc: Janie Campedelli

SWINGING THE BLUES (7:40)

HOW LONG BLUES (3:32)
Voc: Russell Moore

AVALON (2:44)

THE HERITAGE JAZZ BAND
Scot Philbrick - Cnt.; Norm Locke - Tb.; Noel Kaletsky - Reeds; Jimmy Mazzi - Bjo.; Bill Whitcraft - Pno.; Bill Batten - Tba; Janie Campedelli - Voc.; John Sheehan - Dms., Ldr.
Meriden, Connecticut 11/22/80

HARLEM BLUES AND JAZZ BAND
Bobby Williams - Tpt.; Eddie Durham - Tb.; George James - Alto Sax; Gene Rodgers - Pno., Voc.; Al Casey - Gtr.; Johnny Williams - Sb.; Tommy Benford - Dms.
Meriden, Connecticut 2/22/81

"BIG CHIEF" RUSSELL MOORE ALL STAR JAZZ BAND
"Big Chief" Russell Moore - Tb., Voc.; "Doc" Cheatham - Tpt.; Eddie Barefield - Cl.; Marty Napoleon - Pno.; Al Hall - Bass; Buddy Christian - Dms.
Westport, Connecticut 8/2/80

SIDE TWO

WILLIE THE WEEPER (4:41)

WHEN YOU AND I WERE YOUNG, MAGGIE (4:57)

SUGAR (3:36)
Voc: Jimmy McPartland

CRAZY RHYTHM (5:25)

THE MAGNOLIA JAZZ BAND
Robbie Schlosser - Bass, Ldr.; Dan Ruedger - Bjo., Voc.; Jim Borkenhagen - Tpt.; Jeff Hamilton - Dms.; Jim Klippert - Tb.; William Carter - Cl.
Wethersfield, Connecticut 10/25/80

JIMMY McPARTLAND AND HIS ALL STAR BAND
Jimmy McPartland - Ldr., Cnt., Voc.; Johnny Morris - Pno.; Johnnie Mince - Cl.; George Masso - Tb.; Frank Tate - Bass; Charlie Braughm - Dms.
Westport, Connecticut 4/26/81

RECORDING ENGINEER: Glenn Allen / *MASTERING, EDITING*: G. Allen, *LAYOUT, PRINTING*: Lithoprint Inc. *PHOTOGRAPHS*: Andy Wittenborn *LINER NOTES*: Lew Manchester

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CONNTRAD JAZZ
STEREO

Jazz of the Connecticut Traditional Jazz Club

16

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CTJC — SLP — 16 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



ORIGINAL SALTY DOGS — Front Line



DAVE WHITNEY JAZZ BAND



NEW ORLEANS JAZZIN' BABIES

As ConnTrad, Inc. enters its 17th year, we find the immediate past season with several appearance "firsts": Lew Green's Original Salty Dogs with Carol Leigh, The New Orleans Jazzin' Babies from West Berlin, and Dave Whitney's Jazz Band — each very different in its sound and musical approach. We also inaugurated a new location, The Inn at Longshore in Westport, providing, finally, a superb downstate setting.

The ninth annual Connecticut River cruise presented fine weather, the ever popular Galvanized Jazz Band, and beautiful virgin countryside. The Funky Butt Jazz Band and the Great Atlantic Jazz Band, plus many who brought their "axes", held forth at the annual September picnic which, too, was blessed with perfect weather.

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WOODBURY, CT 06798 USA



Dave Whitney
Leader, DAVE WHITNEY JAZZ BAND



Jürgen Schöning
Leader, NEW ORLEANS JAZZIN' BABIES



Carol Leigh
Vocalist, ORIGINAL SALTY DOGS

SIDE ONE:

ANNIE ST. ROCK (3:41)

JELLY BEAN BLUES (4:53)
Voc: Carol Leigh

THE ORIGINAL SALTY DOGS
Lew Green - Cnt, Ldr; Kim Cusack - Cl; Tom Bartlett - Tb; John Cooper - Pno; Mike Walbridge - Tba; Jack Kuncl - Bjo; Glenn Koch - Dms, Carol Leigh - Voc
Newington, Connecticut 10/27/79

I SHALL NOT BE MOVED (5:46)

THE GALVANIZED JAZZ BAND
Fred Vigorito - Cnt, Ldr; Noel Kaletsky - Reeds; Joe Heleny - Tb; Bill Sinclair - Pno; Bill Lezotte - Bjo; Art Hovey - Sb, Tba; Ed Stockmal - Dms
Westport, Connecticut 1/12/80

I'D DO MOST ANYTHING FOR YOU (5:38)

GENE MAYL'S DIXIELAND RHYTHM KINGS
Gene Mayl - Sb, Tba, Ldr; Red Wolf - Tpt; Hans Kuenzel - Tb; Pete Ferran - Cl; John Ulrich - Pno; Thad Vanden - Dms.
Meriden, Connecticut 8/10/79

RECORDING ENGINEER: Glenn Allen / *MASTERING, EDITING*: G. Allen, Columbia Studios / *LAYOUT, PRINTING*: Lithoprint, Inc

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SIDE TWO

ONCE IN A WHILE (4:11)

SOBBIN' BLUES (3:28)

NEW ORLEANS JAZZIN' BABIES
Jürgen Schöning - Pno, Ldr; Michael Rothensteiner - Cnt, As; Uwe Hoffschulz - Reeds; Tim Mohn - Tb; Dr. Peter Donner - Bjo
Meriden, Connecticut 4/5/80

ROSETTA (5:03)

DAVE WHITNEY JAZZ BAND
Dave Whitney - Tpt, Ldr; Art Bartol - Reeds; Jim Fryer - Tb; Don Bennett - Pno; Roy D'Innocenzo - Gtr; Steve Blair - Sb; Chuck Laire - Dms.
Wethersfield, Connecticut 2/23/80

I'VE GOT A FEELING I'M FALLING (3:24)
Voc: M. Grosz

I'VE GOT MY FINGERS CROSSED (3:06)
Voc: B. Comora & M. Grosz

SPEAKEASY JAZZ BABIES
John Bucher - Cnt, Ldr; Dick Drewitz - Tb; Joe Licari - Cl; Dick Miller - Pno; Marty Grosz - Gtr, Voc; Barbara Drewitz - Tba; Richie Baron - Dms; Betty Comora - Voc
Meriden, Connecticut 11/24/79

Jazz of the Connecticut Traditional Jazz Club



14

14

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CTJC — SLP — 14 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB

ConnTrad's 14th season was the busiest yet, featuring eight concerts plus the Annual Jazz Boat Cruise and picnic.

The Kustbandet from Sweden recreates big band arrangements of the 20's and 30's with spontaneous enthusiasm. Brookhaven Laboratory provided the nucleus for the Isotope Stompers, a group of Jazz-minded nuclear scientists.

Our Club was again privileged to present The Legends of Jazz in concert. These New Orleans originals just won't quit!

Clyde Bernhardt's Harlem Blues Band reintroduced Club members to another fine group of veterans.

The Red Onion, Graham Stewart and Galvanized Jazz Bands are all repeat favorites. The Galvanized was reinforced for their session by trombonists George Masso and Jackie Gale who do a great job on Lassus' Trombone.

ConnTrad is grateful to all the musicians who by their contributions of time and talent have made this album possible.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit tax exempt educational/cultural society governed by a volunteer Board of Directors elected by the membership, which includes jazz enthusiasts throughout the world. Membership information and the club records may be obtained by writing the addresses below

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P.O. Box 30
WETHERSFIELD, CT 06109 USA

For records: ConnTrad, Inc.
Attn: J. P. Campbell
P.O. Box 370
Woodbury, CT 06798 USA



Photo by Pete Campbell

Natalie Lamb
RED ONION JAZZ BAND



L. to R: Bob Thompson, Larry Weiss
RED ONION JAZZ BAND

President Dorothy Winslow wishes to thank her Board of Directors for making our "14th" year a super 1978.

Robert Hoffman
J. P. Campbell
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Robert Najarian
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Pieter Meyers
Leader, ISOTOPE STOMPERS



Photo by Pete Campbell

KUSTBANDET ON STAGE



GRAHAM STEWART'S GASHOUSE GANG



Rhythm Section — ISOTOPE STOMPERS



Photo by Pete Campbell

Reed Section — KUSTBANDET

SIDE ONE:

CLARINET MARMALADE (3:54)
FROSTY MORNIN' BLUES (4:08)
(voc: Natalie Lamb)

THE RED ONION JAZZ BAND
Bob Thompson - Ldr, dms; Jack Harkavy - tba; Larry Weiss - cnt; Steve Knight - tb; Dennis Brady - cl & ss; Hank Ross - pno; Mike Swan - bjo; Natalie Lamb - voc
Wethersfield, Connecticut - 1/28/78

INDIANA (5:27)

THE ISOTOPE STOMPERS
Pieter Meyers - Ldr, Reeds; Mike Carubia - tpt; John Hengley - tb; Gordon Brown - pno; Harvey Bumstead - sb; Alida Meyers - bjo; Ron Hammond - dms
Darien, Connecticut 10/29/77

PANAMA RAG (6:38)

GRAHAM STEWART'S GASHOUSE GANG
Graham Stewart - Ldr, tb; Mike Slack - tpt; Pieter Meyers - cl & ss; Barry Bockus - sb; John Halsey - pno; Dick Mushlitz - bjo; Mike Burgevin - dms.
Newington, Connecticut 9/17/77

SIDE TWO:

LASSUS' TROMBONE (5:12)
AMAZING GRACE (6:47)

GALVANIZED JAZZ BAND
Fred Vigorito - Ldr, cnt; Noel Kaletsky - cl, as & ss; George Masso and Jackie Gale - tbns; Bill Sinclair - pno; Art Hovey - tba & sb; Ed Stockmal - dms; Bill Lezotte - bjo.
Meriden, Connecticut 3/18/78

STAMPEDE (4:30)
HENDERSON STOMP (4:00)

KUSTBANDET
Christer Ekke - tpt; Bent Persson - tpt; Ola Palsson - cnt & voc; Jens "Jesse" Lindgren - tbn, Kenneth Arnstrom/Erik Persson/Mats Soderquist - reeds; Ake Edenstrand - pno; Goran Lind - sb; Bo Juhlin - sphn & bass tbn; Krister Olsson - dms
Newington, Connecticut 11/19/77

RECORDING ENGINEER: Glenn Allen / *MASTERING & EDITING:* Glenn Allen, Pete Campbell / *ALBUM NOTES:* Lew Manchester / *LAYOUT & PRINTING:* Lithoprint, Inc.

CONNTRAD JAZZ
STEREO

Jazz of the Connecticut Traditional Jazz Club

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB

There were notable occurances during ConnTrad's 13th year. For the first time in the history of the annual Connecticut River Cruise, it rained steadily. And the yearly picnic, dry and beautiful since 1967, was doused as well. The spirits of loyal jazz devotees not so easily dampened, the events came off with but minor discomfort. The ever popular Galvanized Jazz Band performed on the cruise (as well as in January), while Walt Ostrander's Dixieland Stompers and ConnTrad's Funky Butt Jazz Band held forth at the picnic.

In addition to the bands presented herein, Barry Martyn's exceptional Legends of Jazz and The Countsmen performed in club concerts during November, 1976.

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JIM CULLUM'S HAPPY JAZZ

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P.O. Box 30
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For records: ConnTrad, Inc.
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P.O. Box 370
Woodbury, CT 06798 USA

A MESSAGE FROM THE PRESIDENT

During the thirteen years that I've been associated with CONNTRAD, I believe this year was the most rewarding, not because I was President, but simply because, based on a repeating pattern, every year seems to be better than the previous one. I was more than happy to be able to contribute in some small way to the over-all work load that is required to make CONNTRAD the viable organization that it is today.

CONNTRAD concerts have always given me the lift I needed; and I believe, personally, that no matter how bad things are they are always bound to improve by just sitting down and listening to a little 12-bar blues once in a while.

CONNTRAD's 13th record offering is again the end result of many precious man hours unselfishly spent to produce the best possible stereo LP of classic jazz.

WE CALL IT MUSIC

Joseph K. Schanner



Photo by Carol C. Hovey

GALVANIZED JAZZ BAND
Herb Gardner, Fred Vigorito, Noel Kaletsky, Art Hovey



SØREN HOULIND'S JAZZ MESSENGERS



Sammy Rimington and flute

SIDE ONE:

I WANT TO BE HAPPY (6:37)
WE WILL DANCE AT THE MARDI-GRAS (7:11)
(Voc: G. Bull)

SØREN HOULIND'S JAZZ MESSENGERS
Geoff Bull - TP; Sammy Rimington - CL, AS, FLUTE; Doug Donohue - TB; Ad vanBeerendonk - SB; Butch Thompson - PNO; Søren Houlind - DMS.
Meriden, Connecticut - April 2, 1977

CHICAGO STOMPS (3:04)
ROCK MY SOUL (3:35)

THE LOU STEIN JAZZ BAND
Lou Stein - PNO; Vic Dickenson - TB; Kenny Davern - CL; Warren Vaché - TP; Al Lucas - SB; Cliff Leeman DMS.
Meriden, Connecticut - March 12, 1977

RECORDING ENGINEER: Glenn Allen / *MASTERING & EDITING:* Glenn Allen, Columbia Studios / *ALBUM NOTES:* Pete Campbell / *LAYOUT & PRINTING:* Lithoprint, Inc.

SIDE TWO:

AUNT HAGAR'S BLUES (3:17)

JIM CULLUM'S HAPPY JAZZ
Jim Cullum - CNT; Allan Vaché - CL; Randy Reinhart - TB; Cliff Gillette - PNO; Buddy Apfel - TBA, Bobby Black - BJO; Mike Masessa - DMS.
Meriden, Connecticut - February 18, 1977

I DON'T STAND A GHOST OF A CHANCE WITH YOU (4:32)

THE LOU STEIN JAZZ BAND
Meriden, Connecticut - March 12, 1977

CARAVAN (5:46)
POTATO HEAD BLUES (4:36)

GALVANIZED JAZZ BAND
Fred Vigorito - LDR, CNT, Noel Kaletsky - CL, SS, AS; Herb Gardner and Porky Cohen - TBs; Bill Sinclair - PNO; Joel Schiavone - BJO; Art Hovey - TBA, SB; Ed Stockmal - DMS.
Meriden, Connecticut - January 22, 1977

CONNTRAD JAZZ
STEREO

Jazz of the Connecticut Traditional Jazz Club

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A DOLBY RECORDING

CTJC – SLP – 12 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P. O. Box 30
WETHERSFIELD, CT 06109 USA



Photo by John D. Bray

THE GRAHAM STEWART'S GASHOUSE GANG –
From left: Graham Stewart, Lee Lorenz, Bill Kroll



Photo by Les Brooks

THE HERB HALL-DOC CHEATHAM ALL-STARS – From left: Vic Dickenson, Doc Cheatham,and Herb Hall



Photo by J.P. Campbell

NEW ORLEANS FUNERAL AND RAG-TIME ORCHESTRA – Barbara Dreiwitz

Written for Lu Watters by Phillip and Jerry Stanton, *Custom House Up and Down* has, as far as our research has revealed, never been recorded before this album. The Yankee Rhythm Kings' trombonist, Bob Connors, found it in a 1948 air-check on a San Francisco radio program (KGO). It was scored by Lu Watters for the Yerba Buena Jazz Band, but apparently never waxed.

Just Gone – The Creole Jazz Band, with Louis Armstrong, Honore Dutrey, Johnny Dodds, Lil Hardin and Baby Dodds recorded this original by their leader, Joe Oliver, in 1923. The band in 1929 recorded a strain of the tune under the title of *What Do You Want Me To Do?*

Moten Swing – Attributed to Duke Ellington, Bubber Miley and Rudy Jackson, *Creole Love Song*, according to Frederic Ramsey, Jr., in his classic 1939 work Jazzmen, could have been attributed to Joe Oliver for the "Camp Meeting Blues" it may have been inspired by.

Davenport Blues – This tune, written by Leon Bix Beiderbecke (1903 - 1931), is a tribute to Beiderbecke's home town, Davenport, Iowa.

In other club news, the Galvanized Jazz Band played for the Riverboat Jazz Cruise in June, and the New Orleans Ragtime Orchestra played a concert on their way to a tour of Europe.



Photo by Andrew Wittenborn

THE YANKEE RHYTHM KINGS
Cal Owen and Stu Gunn set down the beat.

SIDE ONE:

CUSTOM HOUSE UP AND DOWN (3:50) JUST GONE (2:37)	**THE YANKEE RHYTHM KINGS** Bob Connors - TB; Dave Whitney and Paul Monat - CNS; Blair Battencourt - CL; Bob Carroll - PNO; Cal Owen - BJO; Ray Smith - DMS; Stu Gunn - TUBA. Wethersfield, Connecticut - May 8, 1976
MOTEN SWING (6:34)	**THE COUNTSMEN** "Doc" Cheatham - TP; Benny Morton - TB; Earle Warren - ALTO SAX, CL; VOCALS: Buddy Tate - TENOR SAX, CL; Dill Jonas - PNO; Franklin Skeete - STRING BASS; Ronny Cole - DMS. Newington, Connecticut - October 25, 1975
SKID-DAT-DE-DAT (4:10)	**THE NEW HARMONY JAZZ KINGS** Lew Green and Dick Roberts - CN, Denis Brady - CL; Dick Dreiwitz - TB; Hank Ross - PNO; Alan Cary - BJO; Sam Pilafian - TUBA; John Gill - DMS. Meriden, Connecticut - November 15, 1975
PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (3:15)	**THE HERB HALL-DOC CHEATHAM ALL-STARS** Herb Hall - CL; Alphonsus "Doc" Cheatham - TP; Vic Dickenson - TB, Red Richards - PNO; Jackie Williams - DMS; Bill Crow - BS. Meriden, Connecticut - January 24, 1976

SIDE TWO:
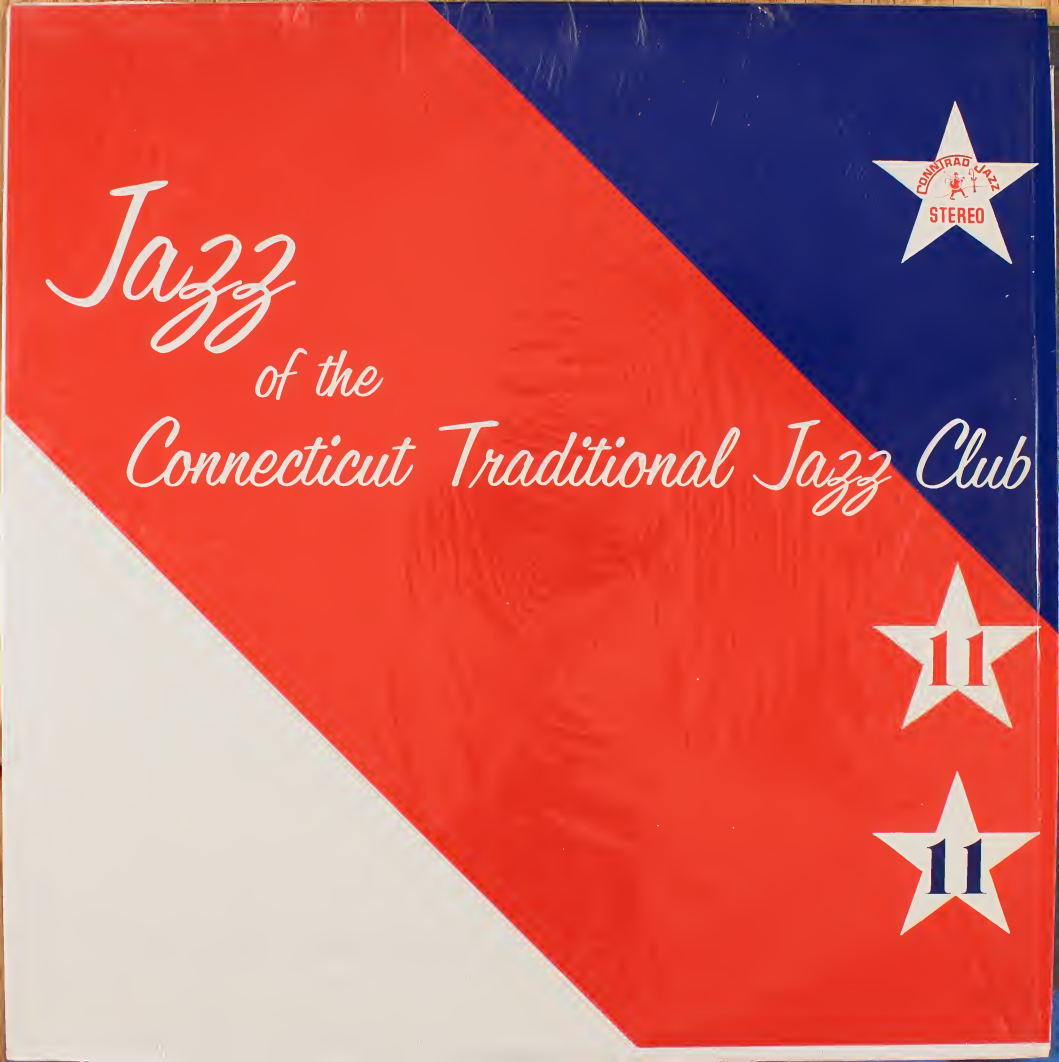
CREOLE LOVE SONG (4:34)	**THE HERB HALL-DOC CHEATHAM ALL-STARS** Herb Hall - CL; Alphonsus "Doc" Cheatham - TP; Vic Dickenson - TB; Red Richards - PNO; Jackie Williams - DMS; Bill Crow - BS. Meriden, Connecticut - January 24, 1976
SOUTH RAMPART STREET PARADE (6:45)	**THE GRAHAM STEWART'S GASHOUSE GANG** Graham Stewart - TB; Lee Lorenz - CN; Bill Kroll - CL; Lou Levy - PNO; Barry Bockus - BS; Tommy Benford - DMS. Darien, Connecticut - April 10, 1976
COQUETTE (3:15) DAVENPORT BLUES (4:23)	**THE NEW ORLEANS FUNERAL AND RAGTIME ORCHESTRA** John Bucher - CN; Joe Licari - CL; Dick Dreiwitz - TB; Barbara Dreiwitz - TUBA; Dick Miller - PNO; Mike Peters - GTR; Jay Duka - DMS. Meriden, Connecticut - February 21, 1976

For records: ConnTrad, Inc.
Attn: J. P. Campbell
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Woodbury, CT 06798 USA

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RECORDING ENGINEER: Glenn Allen / *ALBUM DESIGN:* Kay Campbell / *MASTERING & EDITING:* Glenn Allen, Pete Campbell / *ALBUM NOTES:* Kathryn Kolkhorst / *LAYOUT:* Kathryn Kolkhorst

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Jazz
of the
Connecticut Traditional Jazz Club
CONNTRAD JAZZ
STEREO
11
11

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Onward Brass Band



Gene Mayl's Dixieland Rhythm Kings

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P. O. Box 30
WETHERSFIELD, CT 06109 USA

Perhaps the most unusual aspect of this, the club's eleventh year album, is the singing of Princess White, also known as Mother Durrah, whose experiences in American music span almost a century. A child who began touring Europe and Australia in 1886* with Madam Salica Bryan and Her Pies, Princess White, now 94, brings an artistic sense of timelessness to her performance.

As a teenager during the first decade of the century, she worked vaudeville as a chorus girl as well as the TOBA, Theater Owners' Booking Agency, or as Clyde Bernhardt says it was uniformly known, "Tough on Black Actors". Princess White, after tours with Irving C. Miller's Brown Skin Models Revue, retired in the mid-1940s.

The Clyde Bernhardt group, which plays a mellow "Please Don't Talk About Me When I'm Gone", was also featuring blues and sacred music singer, Miss Rhapsody, at its Connecticut performance.

The Onward Brass Band, led by grand marshal Danny Barker (the author and banjoist), takes us back to the New Orleans energy source with its lashing syncopation and its balanced ensemble polyphony. "What a Friend We Have in Jesus" is a dirge mourning for the departed, half of the funeral tradition which also rejoices that the limitations of the flesh have been transcended. The precise and delicate "Petit Fleur" is unjustifiably a little-known work.

Rounding out this album is the performance of Gene Mayl and his Dixieland Rhythm Kings of Dayton, Ohio, a group first formed in 1948. Singing with Mayl during the club performance was vocalist, Claire Austin, who sang with the Scoby Band, Turk Murphy and Kid Ory.

Also playing for the club this year were Fred Reynolds' Goodtime Jazz Band on the annual riverboat cruise, Jim Cullum's Happy Jazz Band, the Red Onion Jazz Band, Sören Houlind's Copenhagen Ragtime Orchestra and Barry Martyn's Legends of Jazz. The Galvanized Jazz Band led the festivities at the annual club picnic in September.



Onward Brass Band – Marching Entrance, Danny Barker, Grand Marshal



Princess White "Momma" Durrah



Clyde Bernhardt's Harlem Blues & Jazz Band

For records: ConnTrad, Inc.
Attn: J. P. Campbell
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Woodbury, CT 06798 USA

*Biographical information from forthcoming book *Blues Who's Who*, by Sheldon Harris.

SIDE 1

SOUTH RAMPART STREET PARADE (3:13)
SENSATION RAG (5:33)
WHAT A FRIEND WE HAVE IN JESUS (4:16)
PETIT FLEUR (2:33)
WOLVERINE BLUES (7:03)

THE ONWARD BRASS BAND
Louis Cottrell - cl, Leader; Danny Barker - bjo, Grand Marshal; Ted Riley, Jack Willis - tp; Oscar Ruzon - alto sax; Wendell Eugene, Waldren Joseph - tb; Jerry Green - bass horn; Freddy Kohlman - snare dm; Chester Jones - bass dm.
Meriden, CT 10/12/74

SIDE 2

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (5:27)
I WOULD DO MOST ANYTHING FOR YOU (1:42)
I'M SITTING ON TOP OF THE WORLD (4:23)
(Voc: Princess White)

SQUEEZE ME (4:57)
AFTER YOU'VE GONE (5:19)

CLYDE BERNHARDT'S HARLEM BLUES & JAZZ BAND
Clyde Bernhardt - tb, Leader; John Bucher - cnt; George James - alto; Jimmy Evans - pno; Barbara Dreiwitz - tba; Tommy Benford - dms; Princess White Durrah - vocal.
Meriden, CT 6/21/75

DIXIELAND RHYTHM KINGS
Gene Mayl - sb, tba, Leader; Ernie Carson - cnt; Gene Bolen - cl; Hans Kuntzal - tb; Claude Hopkins - pno; Monty Mountjoy - dms.
Meriden, CT 3/29/75

RECORDING ENGINEER: Glenn Allen / *ALBUM DESIGN:* Kay Campbell / *MASTERING & EDITING:* Glenn Allen, Pete Campbell / *ALBUM NOTES:* Kathryn Kolkhorst
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Jazz of the Connecticut Traditional Jazz Club

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo By – John W. Connors

Max Collie's Rhythm Aces



Jim Cullum's Happy Jazz Band



Photo By – John W. Connors

The Galvanized Jazz Band

This, we suppose, can be called our 10th "Anniversary Album", since it represents selections from our tenth full ConnTrad concert year. Our beginnings can be traced to the January, 1965 appearance of George Lewis in Hamden. The society as it is presently organized dates from September, 1965.

Along the way there have been some memorable occasions, like the rousing "December Band" of 1965 with Kid Thomas, Cap'n. John Handy, Jim Robinson and Sammy Penn; and like that potentially disastrous February day in 1966 when it snowed the previous evening and nearly all the day of the concert, closing schools and businesses, only to have the heavens eventually quiet, the parking lot plowed, and Glorietta Manor in Bridgeport jammed with devotees to hear the famous Eureka Brass Band of New Orleans led by Percy Humphrey. And who remembers the July, 1968 visit of the Onward Brass Band, marching in the streets of Hartford? Or the SRO concert in December, 1969 of the Condon-McPartland Chicagoans featuring Gene Krupa? Musicians have come from around the country and the world to present live jazz to our audiences. Much of this is documented in our records, much isn't.

What isn't documented on record, besides the herculean efforts of club directors and members over the decade, is the sponsorship of cultural and charitable activities aside from producing concerts. For example, CTJC co-produced a series of four TV programs in the late sixties which were seen on Connecticut Public Television featuring Kid Sheik's Storyville Ramblers, Barry Martyn's Ragtime Band, Kid Thomas' Algiers Stompers and Cap'n. John Handy's Lousiana Shakers. These programs were historical and documentary in nature. A complete video tape of one such program was donated to the Archive of Jazz at Tulane University, New Orleans, the first of its kind to be received by them. The Onward Brass Band appearance in Hartford was jointly financed by ConnTrad, The Connecticut Commission on the Arts and the Hartford Park Department. The club has sponsored jazz programs for churches and concert associations, as well as a variety of charitable and educational organizations. Additionally, club volunteers have conducted jazz history classes at various schools, complete with musical and pictorial examples of the art.

As for the 1974 season, much of it is capsulized on the LP between these covers. In addition, Balaban & Cats featuring Red Balaban, Max Kaminsky, Conrad Janis and others performed. The annual cruise on the Connecticut River was a bit foggy, but the music by the New Black Eagle Jazz Band was excellent, despite piano problems. And the skies cleared right on schedule for the September picnic which featured a surprise appearance by Wild Bill Davison.

Once again, ConnTrad is grateful to all of the musicians who have made this record, and all of those before it, possible. We thank them for their support, counsel and understanding during the past decade.

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Photo By – Andrew Wittenborn

Natalie Lamb, Vocalist
Red Onion Jazz Band



Photo By – Andrew Wittenborn

Bob Thompson, Leader & Drummer
Red Onion Jazz Band

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SIDE 1

THE RAGTIME DANCE (4:25)
SNAKE RAG (4:54)

MAX COLLIE'S RHYTHM ACES
Max Collie - tb; Phil Mason - tp; Jack Gilbert - cl; Trevor Williams - sb; Jim MacIntosh - bjo; Ron McKay - dms.
Wethersfield, CT. 4 May 1974

STACK O'LEE BLUES (6:08)
BOGALUSA STRUT (3:40)

THE GALVANIZED JAZZ BAND
Fred Vigorito - tp, Ldr; Noel Kaletsky - cl, ss; Craig Grent - tb; Bill Sinclair - p; Art Hovey - sb, tba; Joel Schiavone - bjo; Bob Becquillard - dms.
Wethersfield, CT. 29 June 1974

SIDE 2

ONCE IN A WHILE (4:40)
MY SWEETIE WENT AWAY (3:35)
(Voc: Natalie Lamb)
MECCA FLAT BLUES (4:22)

THE RED ONION JAZZ BAND
Bob Thompson - dms, Ldr; Lew Green - c; Denis Brady - cl, ss; Charlie Bornemann - tb; Hank Ross - p; Jack Harkavy - tba; Eric Hassell - bjo; Natalie Lamb - voc; Thies Jensen - guest tp, (cut one only.)
Meriden, CT. 30 March 1974

THE EEL (3:01)
WESTMORELAND WEAVE (5:14)

JIM CULLUM'S HAPPY JAZZ BAND
Jim Cullum - c; Bobby Gordon - cl; Mark Hess - valve tb; Gene McKinney - tb; Cliff Gillette - p; Jim Newell - bjo; Buddy Apfel - sb; Harvey Kindervalter - dms.
Meriden, CT. 8 February 1974

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RECORDING ENGINEER: Glenn Allen/*ALBUM DESIGN:* Andrew Heminway/*MASTERING & EDITING:* Glen Allen, Pete Campbell, Bill Sinclair/*ALBUM NOTES:* Club Members

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Jazz of the Connecticut Traditional Jazz Club

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A DOLBY RECORDING

CTJC – SLP – 9 Stereo

JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo By – John Weiller

Turk Murphy



New Black Eagle Jazz Band



Herman Autrey

As we enter our tenth year, THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is again pleased to present this potpourri of our ninth season. These fine performances are evidence of our continuing efforts toward the presentation and documentation of established traditional jazz artists, as well as the exposure of less well-known but deserving talent.

Past seasons have been quite international in flavor. Though we were unable to make connections in 1973 with organized foreign groups, Jørgen Svare of Papa Bue's Viking Jazzband of Denmark did return to play with Graham Stewart, himself a transplanted Englishman. Then there is Tony Pringle, late of John Bull country, who leads the New Black Eagle Jazz Band and their drummer, "Pam" Pameijer who was born in Indonesia and arrived on our shores from the Netherlands.

The inaugural concert of the season was planned as a "Fats Waller Reunion". And a reunion it was, with Herman Autrey and Al Casey, two stalwarts from Fats' great groups of the 1930's.

Turk Murphy, coming east for the Newport Festival in New York, advised he was available. So, here is the band straight from San Francisco with an added surprise. Charlie Bornemann, that trombonist extraordinaire late of the Carolinas, had just moved north. He got wind of our concert and you can hear him as a sit-in participant on "Trouble in Mind".

One of our most exciting concerts could not, alas, be recorded here for posterity. These were the "Living Legends of Jazz" who appeared in Bridgeport on September 28, 1973. Reminiscent of Kid Ory and other New Orleans bands, the group featured Andrew Blakeney, trumpet; Joe Darensbourg, clarinet; Louis Nelson, trombone; Alton Purnell, piano; Ed "Montudi" Garland, bass; and Barry Martyn, drums, who organized the tour. Those who were there will remember that music for many years to come.

The second annual cruise on the Connecticut River was a sold out success with the Southampton Dixie, Racing and Clambake Society Jazz Band. The annual picnic was again blessed with clear September skies.

ConnTrad is grateful, indeed indebted to all of the musicians who, by their contributions of time and talent, have made this record possible. We thank them, each and every one, for their support over the years.

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Al Casey



Freddie Moore



Photo By – Andrew Wittenborn

(Left to Right)
Preston Jackson, Bill Oldham (hidden), Tommy Benford, Leon Scott, Dalton Nickerson, George James, Ikey Robinson, Claude Hopkins



(Left to Right)
Jørgen Svare, Graham Stewart, Dill Jones, Mike Slack, Lee Lorenz

SIDE 1

GATEMOUTH 4:30
GRAHAM STEWART'S JAZZ BAND
Graham Stewart - tb; Lee Lorenz - ct; Mike Slack - tp; Jørgen Svare - cl; Dill Jones - p; Franklin Skeete - sb; Freddie Moore - dms.
Meriden, CT 1/20/73

I'VE GOT A FEELING I'M FALLING 4:19
HOW CAN YOU FACE ME 5:07
FATS WALLER REUNION
Red Balaban - Ldr. & sb; Herman Autrey - tp; Vic Dickenson - tb; Bob Wilber - cl, ss; Dick Wellstood - p; Al Casey - g; Buzzy Drootin - dms.
Meriden, CT 12/2/72

DEAD MAN BLUES 6:58
NEW BLACK EAGLE JAZZ BAND
Tony Pringle - Ldr. & ct; Stan McDonald - cl, ss; Stan Vincent - tb; Bob Pilsbury - p; Eli Newberger - tba; Peter Bullis - bjo; C. H. "Pam" Pameijer - dms.
Meriden, CT 4/28/73

SIDE 2

I WOULD DO MOST ANYTHING FOR YOU 5:16
PRESTON JACKSON'S CHICAGO ALL-STARS
Preston Jackson - Ldr. & tb; Leon Scott & Dalton Nickerson - tps; George James - as; Claude Hopkins - p; Ikey Robinson - bjo; Bill Oldham - tba; Tommy Benford - dms.
Bridgeport, CT 3/3/73

RIVERSIDE BLUES 3:52
TROUBLE IN MIND 7:03
(Voc: Murphy)
PAPA DIP 3:09
TURK MURPHY'S SAN FRANCISCO JAZZ BAND
Turk Murphy - tb; Leon Oakley - ct; Bob Helm - cl, ss; Pete Clute - p; Bill Carroll - tba; Carl Lunsford - bjo; Charlie Bornemann - tb (Trouble in Mind only).
Meriden, CT 7/7/73

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CONNTRAD JAZZ

STEREO

Jazz of the Connecticut Traditional Jazz Club

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo By – Andrew Wirtenborn

Hayes Alvis



Photo By – Andrew Wirtenborn

Southhampton Dixie, Racing & Clambake Society Jazz Band

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC., that durable organization devoted to the preservation, documentation and presentation of the Traditional Jazz art, delights in offering this eighth album featuring selections from the 1972 archives.

We have noted before that jazz is an international language, and that language has been spoken between our album covers of the past. But 1972 was an even more international year, for no less than three bands from across the seas graced our concerts. Two of them, the famous "Papa Bue" Viking Jazzband from Denmark and the French High Society Jazz Band are contained herein, the latter in a combination jam session with the New Orleans Funeral and Ragtime Orchestra led by Dick Miller and Woody Allen. Barry Martyn's Ragtime Band made its fourth annual trek from England, and can be heard on ConnTrad SLP 4.

The popular Red Onion Jazz Band inaugurated what was to be a year notable in ConnTrad history. In addition to the variety and international flavor of the music, the club sponsored its first riverboat jazz cruise featuring the New Black Eagle Jazz Band led by transplanted British cornetist Tony Pringle. And a smashing success it was. The momentum was maintained by the most ambitious of the annual picnics. Over 250 members, guests and offspring heard a New Orleans band led by Percy Humphrey, and including Louis Nelson, Chester Zardis, Alfred Lewis and Louis Barbarin, blast the leaves from the trees under a warm September sun.

ConnTrad is grateful, indeed indebted to all of the musicians who, by their contributions of time and talent, have made this record possible.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit cultural organization governed by a volunteer Board of Directors elected by the members, which include jazz enthusiasts throughout the world. Membership information and the club records can be obtained by writing to the addresses below.

THE CONNECTICUT
TRADITIONAL JAZZ CLUB, INC.
P.O. Box 30
WETHERSFIELD, CONN. 06109 USA

For records:
ConnTrad, Inc.
Attn: J.P. Campbell
P.O. Box 370
Woodbury, Conn. 06798 USA

CONNTRAD JAZZ



Photo By – Andrew Wirtenborn

(Left to Right)
Jens Sølund, Keith Smith, Knud Madsen, Papa Bue, Jørgen Svare



Photo By – Andrew Wirtenborn

(Left to Right)
Pierre Atlan, Woody Allen, John Bucher, Pierre Merlin, Dick Dreiwitz, Daniel Barda

SIDE 1

ST. LOUIS BLUES (Handy) 4:53

OLD FASHIONED LOVE (Trad.) 2:43

ROYAL GARDEN BLUES (C & S Williams) 4:54

HAYES ALVIS' PIONEERS OF JAZZ
Hayes Alvis, bass, leader; Doc Cheatham, trumpet; Herb Hall, clarinet; Clyde Bernhardt, trombone & voc.; Jimmy Evans, piano; Wilbert Kirk, drums.

Meriden, Conn. 3/18/72

WHEN ERASTUS PLAYS HIS OLD KAZOO (5:22)

1919 MARCH (Trad.) 3:52

SOUTHAMPTON DIXIE, RACING & CLAMBAKE SOCIETY JAZZ BAND
Bill Barnes, cornet, ldr.; Jon Ashworth, clarinet; Roy Rubinstein, trombone; Ted Prochazka, piano; Connie Worden, banjo; Barry Bockus, bass; Richard Barron, drums.

Bridgeport, Conn. 1/29/72

SIDE 2

DO WHAT ORY SAY (Ory) 6:14

THE CHRYSANTHEMUM RAG (Joplin) 2:51

"PAPA BUE'S" VIKING JAZZBAND
Arne "Papa Bue" Jensen, trombone, ldr.; Keith Smith, trumpet, voc.; Jørgen Svare, clarinet; Jens Sølund, bass; John Jensen, piano; Knud Ryskov Madsen, drums.

Meriden, Conn. 7/7/72

BUGLE BOY MARCH (Trad.) 8:34

NEW ORLEANS HIGH SOCIETY FUNERAL AND MARCHING BAND
John Bucher, Pierre Merlin, cornets, Pierre Atlan, Woody Allen, clarinets; Daniel Barda, Dick Dreiwitz, trombones; Martine Morel, Dick Miller, pianos, Marshall Brickman, banjo, Fredy Yzerman, tuba; Teddy Hocquemiller, drums.

Wallingford, Conn. 4/21/72

RECORDING ENGINEER: Glenn Allen/*ALBUM DESIGN.* Andrew Hennaway/*MASTERING & EDITING:* Glenn Allen, Pete Campbell, Bill Sinclair/*ALBUM NOTES:* Pete Campbell

Printed in U.S.A.



Jazz of the Connecticut Traditional Jazz Club

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Red Onion Jazz Band

This album marks the seventh year that THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. has sponsored and supported live jazz performances throughout the state of Connecticut. The club has been faithful to its original goal of providing a forum for major established traditional jazz artists, as well as initiating exposure for new, upcoming talent.

That jazz is an international language is clear to everyone, and the club, whenever possible, has reflected this in its programming (roughly eight concerts per year). It is therefore not surprising that the music in this album features several fine performances by the New Orleans Rascals, a group from Osaka, Japan. This band's dedication to traditional New Orleans Jazz is abundantly evident in the music itself, and in addition, Ryoichi Kawai, the leader, plays a clarinet owned by the late George Lewis and a gift from Mrs. Lewis, while a banjo owned by the late Johnny St. Cyr is played by Junichi Kawai.



New Orleans Rascals, Osaka, Japan

Photo by - Andrew Wittenborn



Natalie Lamb

Photo by - Andrew Wittenborn

The Red Onion Jazz Band is completely familiar to followers of the club and can be heard on a previous release now out of print, CTJC SLP #3. This current album, however, has an added feature — the pungent singing of Natalie Lamb. The inspirational sources for Miss Lamb and the band are rooted in the same soil, providing a wedding of voice and orchestra that is thoroughly convincing.

"Wild Bill" Davison requires no introduction to jazz fans and proves again on these tracks that he is a formidable cornetist and a totally unique and original artist. His "stop time" chorus on Sweet Georgia Brown is superb. He is ably supported by a carefully chosen group of all stars. The fine trombone work by Lou McGarity marks one of his last appearances in a small jazz group before his untimely death on August 24, 1971.

ConnTrad is grateful to all the musicians who by their contributions of time and talent have made this album possible.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is a non-profit cultural organization incorporated in the state of Connecticut and governed by a volunteer Board of Directors elected by the membership.

Information on membership, active participation and recordings can be obtained by writing to the club.



Jun Kobayashi
Pres., ODJC, Osaka

Photo by - Alan Flynn



Lou McGarity – 1917-1971

Photo by - Andrew Wittenborn



(Left to Right)
Joe Muranyi, "Wild Bill" Davison, Jack Lesberg, Lou McGarity

Photo by - Andrew Wittenborn

THE CONNECTICUT TRADITIONAL
JAZZ CLUB, INC.
P.O. BOX 1263,
WESTON, CONNECTICUT 06880 USA



"Wild Bill" Davison

Photo by - Alan Flynn

SIDE 1

CANAL STREET BLUES (3:48)
CHIMES BLUES (4:45)
SONG OF THE SHORES (3:55)
WILLIE THE WEEPER (5:00)

NEW ORLEANS RASCALS
Ryoichi Kawai, clarinet, Leader; Keitero Shiga, trumpet; Tsunetami Fukuda, trombone; Mitsuo Takahashi, alto sax.; Setoshi Adachi, piano; Junichi Kawai, banjo; Nobuo Ishida, bass; Jun Kobayeshi, washboard; Yoichi Kimura, drums.

Bridgeport, Ct., 31 July 1971

OH, MY BABE (3:52)
voc: Natalie Lamb

RED ONION JAZZ BAND

SIDE 2

CAKE WALKIN' BABIES (2:35)
voc: Natalie Lamb
YOU'VE BEEN A GOOD OLD WAGON (3:02)
voc: Natalie Lamb
SHREVEPORT STOMP (2:56)

RED ONION JAZZ BAND
Bob Thompson, drums and Leader; John Bucher, cornet; Denis Brady, clarinet and sop. sax; Dick Dreiwitz, trombone; Henk Ross, piano; Eric Hassell, banjo; Arnold Hyman, bass; Natalie Lamb, vocals.

Bridgeport, Ct., 7 February 1970

SLEEPY TIME DOWN SOUTH (6:18)
SWEET GEORGIA BROWN (4:51)

THE DAVISON – McGARITY GROUP
"Wild Bill" Davison, cornet; Lou McGarity, trombone; Joe Muranyi, clarinet and sop. sax; Chuck Folds, piano; Jack Lesberg, bass; Cliff Leaman, drums.

Meriden, Ct., 4 December 1970

RECORDING ENGINEERS: Glenn Allen, Pete Campbell / *ALBUM DESIGN:* Andrew Heminway / *MASTERING & EDITING:* Glenn Allen, Pete Campbell, Bill Sinclair / *ALBUM NOTES:* Dr. Albert Vollmer

Printed in U.S.A.

Jazz of the Connecticut Traditional Jazz Club

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JAZZ OF THE CONNECTICUT TRADITIONAL JAZZ CLUB



Photo: Andrew Wittenborn

FREDDIE KOHLMAN and PAUL BARBARIN



Photo: Hank O'Neal

ZUTTY SINGLETON



Photo: Andrew Wittenborn

J. C. HIGGINBOTHAM

THIS RECORD IS DEDICATED TO THE MEMORY OF PAUL BARBARIN 1901 - 1969

The goal of the CONNECTICUT TRADITIONAL JAZZ CLUB, INC. is simply stated. It is dedicated to the preservation and documentation of traditional jazz artists; the preservation of the art; and the promotion of wider acceptance and understanding of traditional jazz.

This year provided ConnTrad listeners with its most varied and extensive concert season. It was also the year traditional jazz moved northward, to encompass Kansas City and Chicago, in addition to a number of memorable concerts by veterans from New Orleans. A Kansas City band, led by Eddie Barefield featured a number of Kansas City oriented musicians currently resident in New York City. This highly successful event was organized by Frank Schenck and Frank Driggs.

Another highlight of the year was the presentation of the Franz Jackson All Stars, a group made up of a number of legendary Chicago based musicians. Al Vollmer arranged for a series of concerts which were definitely a musical and financial success.



Photo: Andrew Wittenborn

SNUB MOSELY and EDDIE OURHAM

It would appear, however, the highpoint of the year was the presentation of the Onward Brass Band. Not only did this marvelous organization play a concert for ConnTrad, but it engaged in a street parade under the auspices of the Connecticut Commission on the Arts. A New Orleans brass band, marching in the streets, is a moving experience and the parade of 29 July 1968 brought a little bit of the excitement of New Orleans to the somewhat deprived area of Hartford, Connecticut.

Concerts that featured the Kid Thomas Band, the Barry Martyn All Stars, and groups built around Frog Joseph, Freddie Kohlman and Alvin Alcorn as well as Zutty Singleton and J.C. Higginbotham were also highlights of the 1968-69 season.

Special mention should be made of Barry Martyn's 1969 excursion to our shores. He was able to come to the United States and subsequently to the New Orleans Jazzfest (for the second year in a row), only through the efforts of ConnTrad, which organized a series of concerts for the band throughout the country. The concert series was so successful that the band was able to return home with a profit, rather than merely engage in a break-even exercise.

Plans are underway to make the 1969-70 ConnTrad season even more successful than last year. ConnTrad is a non-profit, cultural organization, but to carry out its programs a great deal of support is needed. The great bulk of our support comes from our eager and enthusiastic membership, and an increased membership would be an even greater asset. Membership information, as well as this album, may be obtained by writing to the club.

THE CONNECTICUT TRADITIONAL JAZZ CLUB, INC.
BOX 152, WETHERSFIELD, CONNECTICUT 06109 USA

THE ONWARD BRASS BAND



Photo: Jack Bradley

SIDE 1

MARYLAND MY MARYLAND (3:00)

JUST A CLOSER WALK WITH THEE (5:06)

SECOND LINE (7:19)

ORIGINAL DIXIELAND ONE-STEP (8:36)

THE ONWARD BRASS BAND
PERSONNEL: Paul Barbarin, Leader, drums; Emmy Barker, Grand Marshall, banjo; Alvin Alcorn, Ernie Cagnoletti, trumpets; Clement Tervalon, Wendell Eugene, trombones; Louis Cottrell, clarinet; Jerry Green, tuba; Freddie Kohlman, snare drum.
Meriden, Connecticut, 27 July 1968

SIDE 2

SWEET GEORGIA BROWN (7:50)

ST. LOUIS BLUES (8:01)

TROMBONE BATTLE (6:56)

WABASH BLUES (4:50)

SINGLETON-HIGGINBOTHAM ALL STARS
Bill Barnes, cornet; J. C. Higginbotham, trombone; Noel Kalet, sop. sax & clarinet; Bill Sinclair, piano; John Toumine, bass; Dave Ouquette, banjo; Zutty Singleton, drums. Orange, Conn., 6 Sept. 1968

KANSAS CITY ALL STARS
Ed Lewis, trumpet; Snub Mosely, Eddie Ourhem, trombones; Eddie Barefield, clarinet; Lem Johnson, tenor sax; Juanite Bolar, piano; Abe Bolar, bass; Wilber Kirk, drums. Orange, Conn., 21 Feb. 1969

FROG JOSEPH TROMBONE SOLO
Accompanied by Alvin Alcorn, trumpet; Tommy Sancton, clarinet; Noel Kalet, alto sex, sop. sax; Bill Sinclair, piano; Dave Ouquette, banjo; John Toumine, bass; Freddie Kohlmen, drums.
Newington, Conn., 22 March 1969

RECORDING ENGINEERS: Pete Campbell, Hank O'Neal, Frank Schenck – ALBUM DESIGN: Andrew Hemingway – MASTERING & EDITING: Pete Campbell, Hank O'Neal – ALBUM NOTES: Hank O'Neal PRINTED IN U.S.A.

ON CAMPUS with the

phenomenal

DUKES OF DIXIELAND

VOLUME 8

AUDIO FIDELITY
AF
AFLP 1891
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a study in high fidelity sound



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ON CAMPUS with the

AUDIO FIDELITY AFLP 1891

DUKES OF DIXIELAND VOL. 8

Academically speaking, times have changed a great deal since grandpa's day, when a student could go to college without getting into debt. Today college is a much more serious affair. The era of the rah-rah boy, hazing, bathtub gin and long cigarette holders has been replaced by one governed by an uncompromising necessity for maintaining good marks. Today the business of acquiring a college education is too expensive to be taken frivolously. Still, every college and university has its traditions, and no four-year course would be complete without romance, proms, gridiron and other athletic contests, ball sessions, club activities and the many expressions of good fellowship that make college life more tolerable. It all starts when one comes ON CAMPUS.

Because of their youthful, exuberant manner, The Dukes of Dixieland come naturally by their performance of college music. As outstanding contemporary exponents of a jazz style that first found expression in New Orleans, they are not only sympathetic to the needs of college music but experts in the sense that they know how to make such music more dynamic and interesting than it normally sounds. In this recording the chief reason for this, aside from acoustical considerations, is because they begin where most musicians end.

Within the limits imposed on them because of present day requirements for satisfactory scholastic standing, college students play harder these days in order to relax from much more rigorous courses. The crowds of yesterday that turned out to witness football games are as nothing compared with today's classics that can fill an Orange, Sugar or Rose Bowl with 75,000 screaming fans. Even the uninitiated experiences a thrill when he sees the teams parade across the field accompanied by the strains of "Buckle Down, Winsocki" or the famous "Stein Song." The same thrill has been felt by anyone who has had the experience of attending a formal college prom and waltzing or doing the Lindy with that certain girl. And no less applies to those who have enjoyed the scores of other activities—curricular and extracurricular—that are part of campus life. Much of this need for additional pleasure and relaxation is filled by college music.

College music is a natural vehicle for The Dukes of Dixieland because New Orleans, where they cut their musical eye teeth, has been known as a college center for many years. The Dukes themselves grew up in an environment where young musicians got their start by playing at college affairs, weddings, conventions, fairs, public functions, funerals, theaters, hotels and night clubs.

New Orleans jazz was originated and developed by the Negro, who used as material the vast body of spirituals, work and minstrel songs, marches, Creole songs, and native chants and rhythms that were brought to the New World from Western Europe and Africa. Although the original Dixieland Band and its many imitators flourished during the early part of the 20th century, when New Orleans music was at its peak, Dixieland as a style is a successor chronologically to New Orleans music. At the same time, the term Dixieland is often employed in a broad sense to describe both New Orleans music and other types of hot jazz that were developed both by Negro and white musicians in various sections of the United States.

Major stylistic differences between New Orleans jazz and Dixieland are that the former is usually somewhat listless and slow, while the latter tends to be much livelier and has much stronger dynamics; also, wind instruments in Dixieland play in more regular tempo than they did in New Orleans music, where musicians generally played notes a little after the beat or changed the duration of notes at will. Finally, Dixieland lends itself to every type of tune and rhythm, while New Orleans jazz is more effective when a folksong, spiritual or slow, quadruple-time melody is involved.

The interesting thing about The Dukes of Dixieland is that their playing always suggests a kind of spontaneous performance rather than a formal score. A talent for creating a very definite kind of group personality distinguishes The Dukes from many other combos, which are inclined to play as if they were following a score closely. Thus, while The Dukes' personality as an ensemble is recognizable in everything they play, their extemporization from one performance to another changes enough to make every selection sound like a unique and completely original creation. The combo is thorough in its analysis, preparation and rendition of every number they undertake. Every composition is studied minutely, discussed at length, blue-printed and then played in a wholly new, individual manner. The net result sounds for all the world like improvisation at its brilliant best, and The Dukes have no equals in this respect.

The Dukes are a glowing example of a jazz group which has taken the same traditions and materials as those inherited by scores of other combos and has gone on to bigger and better performances. The instruments they play in this and their other recordings for Audio Fidelity are typical of the basic instrumentation of Dixieland —trumpet, trombone, banjo, clarinet, piano, tuba, string bass and drums. In this respect the combo represents a striking contrast with the massed jazz bands of the 1920's, which were considered a "must" for the performance of college, among other kinds of music. The Dukes' complement is similar to the size of the average college band, which is generally limited in manpower. However, when one hears their earth-shaking power, their tremendous range of melodic and rhythmic dynamics, and their amazing technical skill, one is forced to conclude that the big bands of yesterday had no advantage whatsoever because of numbers. One important reason for The Dukes' success is that each member of the combo is a first class virtuoso in his own right, and also has the knack of complementing or blending his playing with the other musicians in the combo.

In addition to "Buckle Down, Winsocki" and the "Stein Song," this recording presents The Dukes playing a liberal selection of Campus favorites—"Fight On, Ohio," "Rambling Wreck From Georgia Tech," the "Notre Dame Victory Song," "Varsity Drag," the nostalgic "Whiffenpoof Song", "Sweetheart of Sigma Chi" and others.

Through the application of meticulous engineering procedures this recording emerges not merely as a collection of college music in the Dixieland manner, but as a truly overwhelming experience in musical sound. The rousing strains of old-time favorites like "The Stein Song" and "Rambling Wreck From Georgia Tech" take on a quality of jubilance that makes one want to stand up and start cheering. By way of contrast, through the use of the ultimate in high fidelity sound techniques, the most subtle tonal nuances are captured in the more quiet pieces like "The Whiffenpoof Song" and "Sweetheart of Sigma Chi." In every instance, the net result in terms of sound is such as to satisfy the standards of the most exacting Hi-Fi devotees.

SIDE 1

1. Roll on Tulane (Tenhoor-Goldstein) T. W. Allen Co., BMI
2. Rambling Wreck from Georgia Tech (Roman) Melrose, ASCAP
3. Notre Dame Victory Song (Shea-Shea) Melrose, ASCAP
4. Fight On, Ohio (Dougherty) Melrose, ASCAP
5. On, Wisconsin (Purdy) Melrose, ASCAP
6. Hats Off To Illinois

SIDE 2

1. Stein Song (Tenhoor-Fenstad) C. Fischer, ASCAP
2. The Whiffenpoof Song (Minnigerode-Pomeroy-Galloway) Miller, ASCAP
3. Jamboree Jones (Mercer) Robbins, ASCAP
4. Sweetheart of Sigma Chi (Vernor) Melrose, ASCAP
5. Varsity Drag (DeSylva-Brown-Henderson) DeSylva-Brown-Henderson, ASCAP
6. Buckle Down, Winsocki (Martin-Blane) Chappell, ASCAP

FRANK ASSUNTO, trumpet
FRED ASSUNTO, trombone
JAC ASSUNTO, trombone and banjo
JACK MAHEU, clarinet
STANLEY MENDELSON, piano
NORMAN (RED) HAWLEY, drums
BILL PORTER, string bass
LOWELL MILLER, tuba

THE DUKES OF DIXIELAND have won for themselves a place in jazz history which will stand prominently alongside the many famous individuals and organizations that have achieved recognition in the development of popular music. Their climb to success started in 1947, when two brothers, Frank and Fred Assunto, formed a high school band to play Dixieland in their native New Orleans. Whenever the combo succeeded in landing an engagement, they used the name Basin Street Four, Five, Six, etc., depending on the number of musicians they could assemble to fill the date.

After months of playing in eating establishments on the outskirts of New Orleans, they heard that the Horace Heidt band was due to visit the city on a talent hunting trip in conjunction with its radio program. The Assunto brothers got together a group, secured a spot on the program and gave their all. The response was so favorable that they were invited to tour with the show. Under the name Junior Dixie Band, they traveled with the Heidt program and won such acclaim that they decided to turn professional. Waiting until they had saved some money, they left the Heidt show, announced that they had become professional, bought themselves uniforms, and took the name The Dukes of Dixieland. Soon afterward they started an engagement at the Famous Door night club in New Orleans which lasted 44 months and paved the way for appearances in many other top clubs throughout the country.

Besides Frank and Fred Assunto, the Dukes have another dynamo in the person of Jac Assunto, their father, who is known to the combo as "Papa Jac." In addition to filling a spot as musical Jack of all trades, Jac handles the combo's business affairs. Although he likes to keep the matter a secret, he holds a degree in business administration from Tulane University to justify his business managerial duties.

TECHNICAL DATA (RIAA)

Total Frequency Range Recording

This recording was made on an Ampex Tape Recorder Model 300 with Telefunken and Altec Microphones. The Masters were cut on an Automatic Scully Record Lathe with Grampian Feedback Cutter Heads driven by specially designed 200 watt amplifiers.

Mastering was done at the studios of B & C Recording in New York with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human hearing, nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies.

However, it is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our studies in HIGH FIDELITY sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM record playing equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost.

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10KC

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Photography BOB WITT

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DL 74807

STEREO

DECCA

DOWN BY THE RIVERSIDE
WHO'S SORRY NOW?
MAME/IF I HAD YOU
I'VE FOUND A NEW BABY

Sunrise, Sunset

THE SHADOW OF YOUR SMILE
THAT'S A PLENTY/MICHELLE
THEM THERE EYES/WHISPERING
LAZY RIVER/SUNRISE, SUNSET

THE DUKES OF DIXIELAND



DL 74807
DECCA STEREO

Sunrise, Sunset

THE DUKES OF DIXIELAND

The Dukes of Dixieland have outlasted most of the competition simply by sticking to what they do best—Dixieland. Although they seldom play it from sunrise to sunset (it's more often the other way around), they do play it for all they're worth all the time they're on the stand, and there are always crowds who love them for it.

One of the fallacies which handicaps jazz in general is a belief in the virtue of newness. This results in the constant creation of new fashions and their vigorous, well-organized promotion, for the jazz market can, to some extent, be manipulated by artificial means. That is to say, a demand can be created for the model with fancy tailfins, or the higher skirt, or the broader tie. Preceding styles and fashions are, as a consequence, momentarily eclipsed and put down as being old-fashioned by a large part of the audience. Dixieland, however, survives all these shifts and changes, not merely as a hardy, indigenous form in the land of its birth, but also in Europe, Australia, Japan, and—more surprisingly—in Soviet Russia.

As a style, it is dependent on instrumentation and to some extent on repertoire, both factors being consistently recognized by the Dukes of Dixieland in this and their many other albums. The "good ol' good ones" of the repertoire heard here are *Down By The Riverside, Whispering, I've Found A New Baby, Who's Sorry Now?, Them There Eyes, If I Had You, Lazy River* and *That's A Plenty*. These are tunes with which everybody is familiar, and this familiarity, far from breeding contempt, helps the audience to judge the level of performance. New numbers which lend themselves to Dixieland treatment are, of course, added from time to time. In this set, they include a movie theme, a Beatles' hit, and a couple of songs from Broadway shows, on one of which, *Mame*, Frank Assunto obliges with a hearty vocal.

Euphoria also results from the familiar, time-tested instrumentation, which is basically patterned on that of the New Orleans brass band. The relative freedom of the jazz group contains elements of caricature, but the clear trumpet lead, the shrilling clarinet embellishments, and the pumping harmonic bass of the tailgate trombone, frequently bring pictures to mind of a band strutting down the street. Beneath them, in jazz, is the steady, purposeful rhythm of piano, bass and drums. To thousands of devotees throughout the world, this total sound is like home and happiness.

Dixieland is not easy to play well, and many accomplished jazz musicians cannot play it at all. It has its own subtleties and principles, its own traditions and conventions, and these are rewarding to study, but it is not necessary to *understand* it to appreciate it, for it is essentially an outgoing, good-time music which communicates directly. Having nothing to hide, it tells all.

In the hands of specialists like the Dukes of Dixieland, there is an additional feeling of security. They know very positively where they're going, and they catch up and take the listener along. Frank Assunto has the dominant role on trumpet (sometimes he switches to flugelhorn on solos) and he is always in command. Papa Jac, whether on trombone or banjo, adds his own note of authority in support. The sad death of his other son, Fred, was a severe blow to the group, but the show goes on and Ed Hubble has stepped worthily into the breach. Jerry Fuller's flowing clarinet gives a lacy suppleness to the ensembles, which are pivoted on the solid foundation of Rudy Deutsch's bass and Barrett Deems' drums. The rhythm section is completed by Gene Schroeder, a pianist whose vast experience is explicit both in solo and accompaniment.

This, then, is Dixieland that sounds like Dixieland should!

IF YOU'VE ENJOYED THIS RECORDING...
YOU'RE SURE TO LIKE THESE
OTHER GREAT DUKES OF DIXIELAND ALBUMS...

Side One

1. SUNRISE, SUNSET (2:17-BMI) — Jerry Bock-Sheldon Harnick
2. WHISPERING (2:08-ASCAP) — John Schonberger-Richard Coburn-Vincent Rose
3. MICHELLE (2:03-BMI) — John Lennon-Paul McCartney
4. ODWN BY THE RIVERSIDE (2:13-P.D.) — Traditional
5. THE SHADOW OF YOUR SMILE (2:19-ASCAP) Love Theme From "The Sandpiper" An MGM Film — Johnny Mandel-Paul Francis Webster
6. I'VE FOUND A NEW BABY (2:04-ASCAP) — Jack Palmer-Spencer Williams

Side Two

1. WHO'S SORRY NOW? (1:55-ASCAP) — Bert Kalmar-Harry Ruby-Ted Snyder
2. THEM THERE EYES (2:17-ASCAP) — Maceo Pinkard-William Tracey-Doris Tauber
3. IF I HAD YOU (2:18-ASCAP) — Ted Shapiro-Reg Connelly-Jimmy Campbell
4. LAZY RIVER (1:54-BMI) — Sid Arodin-Hoagy Carmichael
5. MAME (2:12-ASCAP) From The Broadway Musical "Mame" — Jerry Herman
6. THAT'S A PLENTY (3:00-ASCAP) — Lew Pollack

•

PRODUCED BY HARRY MEYERSON

DUKES OF DIXIELAND "LIVE" AT BOURBON STREET (CHICAGO)



Opening Theme And China Boy • Do You Know What It Means To Miss New Orleans • Chirpin' • I Will Wait For You • Mona Lisa • Hello, Dolly! • Red Roses For A Blue Lady • Bill Bailey • Fiddler On The Roof • Bourbon Street Blues • South Rampart Street Parade And Closing Theme
DL 4653
DL 74653 (Stereo)

COME ON AND HEAR! • THE DUKES OF DIXIELAND



King Of The Road • Beatles, Rangles And Beads • Exactly Like You • My Kind Of Town • Yvette • Indiana (Back Home Again In Indiana) • Love • A Taste Of Honey • Everybody Loves Somebody Sometime (But Not Always) • Alexander's Ragtime Band • Clarinet Marmalade
DL 4708
DL 74708 (Stereo)

998-D

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For proper Stereo reproduction use RIAA equalization setting.

IMPORTANT! This true Stereophonic Long Play 33⅓ RPM record can be played **only** on phonographs engineered for Stereo reproduction. With a change to Stereo cartridge, it is possible to obtain adequate performance from many regular (monaural) phonographs. See your dealer or electronic serviceman for details.

Proper care of this Stereo record will prolong its life and increase your listening enjoyment: Keep stored in special protective envelopes; avoid handling playing surfaces; wipe with soft, slightly damp cloth; set phono for proper speed and be sure needle pressure is adjusted for Stereo playback; check needle frequently for wear—if defective it can **permanently damage this Stereo record.**

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Printed in U.S.A.

DECCA RECORDS, A Division of MCA INC., New York, N.Y., USA

SUNRISE, SUNSET • THE DUKES OF DIXIELAND

AUDIO FIDELITY
a study in high fidelity sound
AFLP 1918

CARNEGIE HALL CONCERT

DUKES OF DIXIELAND

VOL. 10



a study in HIGH FIDELITY sound

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THE DUKES AT CARNEGIE HALL

VOL. 10

FRANK ASSUNTO, trumpet
FREO ASSUNTO, trombone
JAC ASSUNTO, trombone and banjo
STANLEY MENDELSON, piano
LOWELL L. MILLER, tuba and bass
NORMAN O. HAWLEY, drums
EUGENE BOLEN, clarinet

It was inevitable for The Dukes of Dixieland to play at Carnegie Hall. Ever since popular music first stormed the hallowed walls built by Andrew Carnegie, jazzmen have been beating a path there on the premise that jazz, like classical music, must be heard under the most ideal conditions to be properly appreciated. The Dukes needed no auxiliary power to navigate a course to Carnegie Hall. From the very first days they banded together back in New Orleans as amateurs to the present time, when they enjoy a reputation as one of America's leading Dixieland combos, they have been propelled upward by their volcanic enthusiasm for everything associated with music.

One of the chief characteristics of the Dukes' style is spontaneity. Their playing reflects seasoned musicianship and consummate technical skill. In a very basic manner, therefore, they adhere to the tradition of authentic New Orleans jazz as it was performed by Crescent City musicians during the early 1900's; also to the studied style exemplified by contemporary exponents of Dixieland. How-ever, here all similarity ends. For the main difference between them and other combos is that The Dukes turn out a musical product combining perfect polish with unrestrained originality of expression, instead of an undisciplined, discordant free-for-all.

If one goes along with the assertion of some authorities that only pure improvisation is true jazz, The Dukes are true jazzmen, for part of their unique manner of playing is due to their ability as improvisers. If one takes the position of those who hold that great jazz depends mostly upon effective arrangements, by this standard also The Dukes are great jazzmen. The reason why either of these standards can be applied to them—admitting the importance of both improvisation and good arrangements—is because The Dukes have something perhaps even more essential, and that is a definitive mu-sical personality.

Environment is another reason for The Dukes' success. During the golden years of New Orleans jazz—roughly from 1900-1915—bandsmen like Buddy Bolden, Fred Keppard, Joe Oliver and Jack Laine were considered (and still are) outstanding because they played true jazz. Their constantly changing style was explained by the fact that they played for less respectable crowds—those who frequented the dance halls and saloons of fabled Storyville and other districts noted for pleasure, where trumpet-playing wizards and piano virtuosos were kings. In place of the kind of respectable fare served up by big and flashy bands, which also went in for comparatively tame instrumental arrangements, jazzmen like Bolden, Keppard, Oliver and Laine were daring experimenters. The same holds for The Dukes, who had an opportunity to experiment in all sorts of ways during their early years in New Orleans in stands at various supper clubs. "We had to play all kinds of music for all sorts of people," they recall, "and we learned that no audience likes stereotyped playing, whether it happens to be sweet and low, hot and hybrid, or wild and woolly." The Dukes discovered that they had to develop a powerful musical personality. And this they did successfully.

The emergence of The Dukes as one of the nation's leading Dixieland groups corresponds with a significant change in the per-formance of jazz. This is the development of the small band, which has enjoyed considerable popularity since the end of World War II. The trend represents a return to the kind of instrumental combina-tion that enjoyed favor during the early days of New Orleans music, when ensembles were limited to anywhere between five and eight instruments—drums, piano, trumpet, clarinet, saxophone, trombone, bass and guitar. And while economy is one reason for this revival of the small band, an even more important factor is that jazzmen, in spite of the popularity of the big band, realized that quality rather than quantity is more important in the rendition of good jazz, but another reason why many musicians, including The Dukes, have come to prefer playing within the informal confines of small groups is because they are spated the artificial pattern existing in large bands which depend so strongly on every man following the score and on simultaneous phrasing and attack for their effective-ness. In the small combo, much more emphasis is placed on the individual performer, and the ability to delineate solo passages and improvise along with the rest of the group are the criteria by which the musician's effort are judged. In the case of The Dukes, freedom is a major consideration and one of their most noticeable "person-ality" traits.

Back in the early 1900's, keen competition was a powerful generating force that launched jazzmen on the climb to fame. In those days there were so many musicians in New Orleans that the only way one could earn a reputation was by out-blowing and out-performing others. It was a common occurrence for two bands to meet right out in a busy street and engage in a "carving contest" to determine which performed best. The band that won most applause invariably attracted larger crowds when they played at a dance. "Carving contests" were also popular with instrumental virtuosos. The story is told about trumpeters Louis Armstrong and Emmet Hardy, who locked horns in a "carving contest" that ended with Hardy's victory after hours of trumpet solos. Such was his deter-mination to win that blood spurted from Hardy's lips when they decided to call it quits. From that day on he was one of the South-land's most popular musicians.

The Dukes' performance at Carnegie Hall was not exactly in the nature of a "carving contest," since they were not competing directly with any other combo. However, in recent years jazz concerts at the world-famous house have become a kind of measurement of a group's popularity. A musician or ensemble has to have a large following to be able to fill Carnegie Hall. And the size of The Dukes' following can be appreciated by the fact that their Carnegie Hall concert in 1958 was an event that filled the place to the rafters and left a huge overflow crowd.

This recording is a real "You Are There" experience for the listener. Between audience applause, the informal talks by members of the combo and the remarkable realism of sound achieved through multi-directional microphone placement and guaranteed total fre-quency range techniques, one has the feeling of being part of the audience in the hall. And in spite of the usual formality associated with any concert in Carnegie Hall, the performance radiates an atmosphere of informality of the sort one would expect to find in someone's living room.

The record includes a number of historic blues pieces which date back at least to 1915 and probably earlier—*Royal Garden Blues, Tin Roof Blues, Muskrat Ramble* and *Yellow Dog Blues.* All of these have been interpreted through the years by every combo that has ever pretended to be worth its salt. Then there are *Slide, Fox, Slide* and *76 Trombones,* which give the combo an oppor-tunity to weave their own particular spell of magic around the trombone as the center of attraction. Finally, there is *Moritat,* the show stopper from *Threepenny Opera,* and *Sweet Georgia Brown,* both of which The Dukes invest with some striking effects and approaches that are entirely different. All in all, this is a historic concert performance, and it is captured with all the purity and presence that the most discriminating high fidelity record fan might hope for.

THE DUKES OF DIXIELAND climbed the rugged ladder of success during the relatively short space of eleven years. It all started in 1947, when brothers Fred and Frank Assunto formed a small high school combo to play Dixieland music in their native New Orleans. Securing players when they were fortunate enough to get dates wasn't always easy, and accordingly the combo used the name Basin Street Four, Five, Six, etc., depending on the number of players that could be rounded up when fortune smiled. The band rehearsed at school during the week, and on week-ends they filled engagements in one or more places on the outskirts of Crescent City.

A visit to New Orleans by bandleader Horace Heidt and his organiza-tion proved to be the turning point in The Dukes career. Heidt was touring and combining business with talent hunting. Learning that he was expected in town, the Assunto brothers rounded up some players, practiced a few numbers like crazy and played on the Heidt show via radio. Their performances drew such kudos that it led to an offer from Heidt to tour with his group. The Assuntos accepted the offer, and traveled with Heidt for several months. Their playing proved so successful that they decided to turn professional. Back they went to New Orleans, where they joined the musicians union and invested in uniforms. They also changed their name to The Dukes of Dixieland. Since then their career has been lighted by one triumph after another all over the nation. One of the proudest members of the combo, aside from Frank and Fred Assunto, is their father, Jac, who doubles at trombone and banjo and at managing the business affairs of the group. Jac is almost as proud of his business administration degree from Tulane University as he is of his two brass virtuoso sons.

This recorded production is Volume 10 of a series entitled "The Dukes of Dixieland" (You Have to Hear it to Believe It!).

SIDE 1

1. Royal Garden Blues (Spencer-Williams) Shapiro-Bernstein (ASCAP)
2. (Introduction), Blues
3. Tin Roof Blues (Pollack, Brunies, Roppolo, Stitzel, Mares, Melrose) Melrose (ASCAP)
4. Slide Frog Slide (Barbarin-Joseph) Commodore (ASCAP) (Introducing Dad)
5. 76 Trombones (Wilson) Frank Music (ASCAP)

SIDE 2

1. Muskrat Ramble (Gilbert-Ory) G. Simon, Inc. (ASCAP)
2. MORITAT (K. Weill) Harms, Inc., (ASCAP) "MACK THE KNIFE"
3. Yellow Dog Blues (W. C. Handy) Handy Bros. (ASCAP) (Applause and talk)
4. Sweet Georgia Brown (Casey, Bernie, Pinkard) Remick (ASCAP) (Applause and talk)

Final Applause

TECHNICAL DATA (RIAA)

TOTAL FREQUENCY RANGE RECORDING

This recording was made on an Ampex Tape Recorder Model 300 with Telefunken, Electrovoice and Altec Microphones. The Masters were cut on an Automatic Scully Record Lathe with a Westrex Cutting Head.

Mastering was done with maximum stylus velocity consistent with minimum distortion realizing the ulti-mate in signal to noise ratio.

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human hearing, nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies.

However, it is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "studies in HIGH FIDELITY sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM record playing equipment may be used in playing this recording, it is recom-mended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost.

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10KC

Write for free catalogs listing the latest Audio Fidelity monaural, Stereodisc and Stereo Mastertape releases: Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.

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DYNAMIC A NEW DIMENSIONAL SOUND STEREO SR 52036

ROULETTE
DYNAMIC HIGH FIDELITY
BIRDLAND SERIES

DANCE ALONG WITH BASIE

It's A Pity To Say Goodnight
It Had To Be You / Secret Love
Give Me The Simple Life
Makin' Whoopee / Fools Rush In
Can't We Be Friends / Misty
How Am I To Know / Easy Living







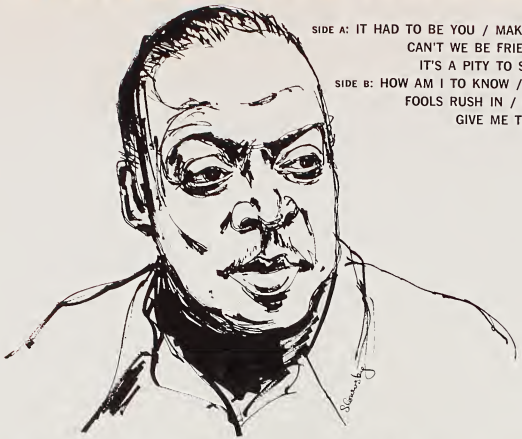


Count Basie
and his orchestra

PHOTO: JAY MAISEL

ROULETTE BIRDLAND SR 52036

DANCE ALONG WITH BASIE



SIDE A: IT HAD TO BE YOU / MAKIN' WHOOPEE /
CAN'T WE BE FRIENDS / MISTY /
IT'S A PITY TO SAY GOODNIGHT
SIDE B: HOW AM I TO KNOW / EASY LIVING /
FOOLS RUSH IN / SECRET LOVE /
GIVE ME THE SIMPLE LIFE

COUNT BASIE and His Orchestra

COUNT BASIE, Piano / FREDDIE GREEN, Guitar / SONNY PAYNE, Drums / EDDIE JONES JR., Bass, THAD JONES, JOE NEWMAN, JOHN ANDERSON, SNOOKY YOUNG, Trumpets / MARSHALL ROYAL, FRANK FOSTER, WILLIE MITCHELL, CHARLIE FOWLKES, Saxophones. FRANK WESS, Saxophone and Flute / HENRY COKER, BENNY POWELL, AL GREY, Trombones.

In the many years that the Count Basie band has come down the pike and dominated the big band jazz scene, it has almost always done so in terms of the electrifying power transmitted. It has done so in terms of the listening experience of hearing the full force of big band jazz played in depth. Dominance has also been in terms of listening to the incomparable soloists, the unity of the sections and most of all, with the Count at the keyboard, the strength of the whole band pulling together without the loss of any of its vital, individual parts.

The key has always been to listen to the Basie band as it cuts loose on standard blues pieces or original compositions written and tailored to fit the stunning musicianship of the Basie aggregation.

But listening to the Basie sound is not the whole story. . . . As set down in this recording, it becomes obvious that the clear cut and penetrating precision, the incredible driving rhythm of this band can be harnessed for strictly dancing! In the fervor of adulation for the band's unequalled technique and sound, this obvious fact is one that has certainly been overlooked.

This is Basie for dancing as he and his men comfortably wrap themselves around familiar and superb songs. This is Basie for dancing . . . the biting brass and brilliance of the reeds, the sometimes delicate eloquence and at other times rousing impact of the ensemble all performing in solid dance tempo, and all of it, pure Basie!

HY659

This dynamic stereo recording is another in Roulette Records' special jazz series, "The Birdland Series." This series takes its name from the world-renowned jazz night club located in the heart of Manhattan in New York City. Year after year this famed emporium features the greatest performers and musicians and has become known to one and all as the "jazz corner of the world." It seems, therefore, only fitting that the best in recorded jazz music carry the same name as this fabulous haven of jazz. If you enjoy this long-playing album it's certain that you will also enjoy the other great albums in "The Birdland Series."

This is another dynamic stereophonic recording meticulously engineered to reproduce the brilliance of stereophonic sound. The most scientific electronic techniques available have been utilized to reproduce a living sound with a minimum of distortion and maximum frequency range. It will play on phonographs designed specifically for stereophonic records and will give excellent monaural performance on standard high fidelity phonographs by replacing the cartridge.

PRINTED IN U.S.A.

PRODUCED BY: TEDDY REIG

RCA VICTOR



THE BEST OF DIXIELAND

LSP 2982(e)
(RPRS-6196)

SIDE 1

1—ROCKIN' CHAIR (Hoagy Carmichael)
2—TIGER RAG (Original Dixieland Jazz Band)
3—I WISH I COULD SHIMMY LIKE MY SISTER KATE (A. J. Piron)
4—HIGH SOCIETY (Porter Steele-Walter Melrose)
5—ST. JAMES INFIRMARY
6—WHEN THE SAINTS GO MARCHING IN (Traditional)

1. Louis Armstrong and his Orch.
2. Turk Murphy and His San Francisco Jazz Band
3. Muggsy Spanier's Ragtime Band
4. Bourbon Street All Star Dixielanders
5. Henry "Red" Allen's All Stars
6. Bunk Johnson and his New Orleans Band

STEREO

Electronically Reprocessed

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) RCA CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



THE BEST OF DIXIELAND

LSP 2982(e)
(RPRS-6197)

SIDE 2

1—THE ROYAL GARDEN BLUES
(P. & G. Mares-Portnoy-Rappolo-Spitalny-Brunies-Melrose)
2—MISSISSIPPI MUD (Harry Barris-James Cavanaugh)
3—OH DIDN'T HE RAMBLE (W.C. Handy)
4—SOUTH RAMPART STREET PARADE (Bechet-Haggart)
5—MILENBERG JOYS (Ropollo-Mares-Morton-Melrose)
6—LIVERY STABLE BLUES (Lee-Lopez-Muñez)

1. The Dukes of Dixieland 2. Bob Scobey's Frisco Band, Clancy Hayes, Vocal
3. Pete Kelly 4. Jimmy McPartland
5. Tony Almerico's Dixieland All-Stars
6. Original Dixieland Jazz Band

STEREO

Electronically reprocessed

TM(S) ® REGISTERED MARCAS REGISTRADAS

CORPORATION OF AMERICA—MADE IN U.S.A.

CLUSTER

Cluster 71

Seite 1

1. 7:42
2. 15:43

gema. made in the EU. LC 04435. BB058.

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CLUSTER

Cluster 71

Seite 2

1. 21:32

gema. made in the EU. LC 04435. BB058.

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Hi Hat & Bass
MADE IN ENGLAND
"HABIBA"
(Lahiri/Phillips/Usmar)
BAPPI LAHIRI
Produced by
Francis Usmar & Martyn Phillips
Mixed by The Personix Corp.
(C) Copyright Control
(P) Hi-Hat Records 1988
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Hi Hat & Bass
SIDE B
HYT 3
45 RPM
"HABIBA" (The Bombay Mix)
(Lahiri/Phillips/Usmar)
BAPPI LAHIRI
Produced by
Francis Usmar & Martyn Phillips
Mixed by The Personix Corp.
(C) Copyright Control
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OFFICIAL REISSUE OF THE
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DISCO/MODERN SOUL MASTERPIECE
BY

EVANS PYRAMID



culturesofsoul.com

COS 101-12

New Release

BALTIMORE BREAKBEAT RECORDS

Presents

ROD LEE

"COME & GET IT"
"ROD INTRO"
"COME ON BABY" (REMIX)
"COOCHIE DRIVE YOU CRAZY"
"BIRTHDAY" (REMIX)
"DJ TOOLS"


BALTIMORE BREAKBEATS
Presents
ROD LEE
CBR-CK/004
THIS SIDE
1. COME & GET IT
2. ROD INTRO
3. COME ON BABY (REMIX)
THAT SIDE
1. COOCHIE DRIVE YOU CRAZY
2. BIRTHDAY (REMIX)
3. DJ TOOLS
MANUFACTURED & DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALT. MD 21201, 410-837-1000, ASK FOR BERNIE.

CLUB BEATZ

RECORDINGS

BALTIMORE BREAK BEATS RECORDS 2002
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.

New Release

BALTIMORE BREAKBEATS

Presents

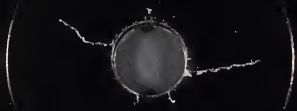
ROD LEE
CREEP TONIGHT
PROJECT

"CREEP TONIGHT"
"DRIVE YOU CRAZY"
"WAR ZONE"
"GOT TO ROCK"
"WAIT A MINUTE"
"YEA YEA" (Instr.)

BALTIMORE BREAKBEATS

Presents

ROD LEE
Creep Tonight Project



CBR-CK/010

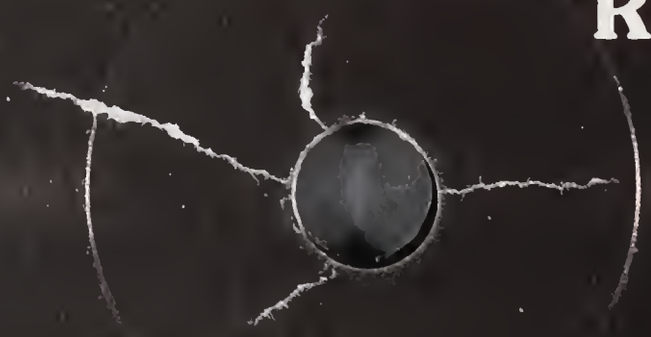
THIS SIDE
1. CREEP TONIGHT
2. DRIVE YOU CRAZY
3. WAR ZONE

THAT SIDE
1. GOT TO ROCK
2. WAIT A MINUTE
3. YEA YEA (INSTR.)

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CLUB BEATZ

RECORDINGS



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201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.


STEREO
Guest Star
NGS 1433
Side A
SURFIN' DANCE
The Surf Boys
LATIN SOUL
(Robert J. Hafner)
Anthony Music Corp. (ASCAP)
Surfaris
THE FAIREST OF THEM ALL
Dick Dale
BIG BOARD
Surf Kings
NIGHT SURF PARTY
Surf Kings
LONG PLAYING, 33⅓ RPM — HIGH FIDELITY RECORD Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.


STEREO
Guest
Star
NGS 1433
Side B
SURFIN'
The Surf Boys
DELANO SOUL BEAT
(Al Garcia)
Anthony Music Corp. (ASCAP)
Surfaris
WE'LL NEVER HEAR THE END OF IT
Dick Dale
SURF WATER
Surf Kings
WHITE CAP
Surf Kings
LONG PLAYING, 33⅓ RPM — HIGH FIDELITY RECORD Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.

the BOBBY WATSON BAND

"LIVE AT THE MET"

STEREO
SIDE A

BWB-101

1. **Natural Ball** - A. King BMI
2. **Done Got Over It** - Jones BMI
3. **It's To Late** - Dixon BMI
4. **Pucker Up Buttercup** - Bristol BMI
5. **Checkin Up On My Baby** - Williamson

1984 - Feelgood Records

the BOBBY WATSON BAND

"LIVE AT THE MET"

STEREO
SIDE B

BWB-101

1. **Red Beans** - Morgnfield BMI
2. **Good Morning Judge** - Harris
3. **This Old World Is To Funky For Me** - Sample BMI
4. **Change Of Pace** - Ross BMI

1984 - Feelgood Records

LOUIS ARMSTRONG
AT HIS RARE
OF ALL RAREST PERFORMANCES

KINGS OF JAZZ
FIVE STARS
SERIE
★★★★★
1

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

SIDE A

KLJ 20001

20001/A

S.I.A.E.

1. **BLACK AND BLUE** (Razaf-Waller-Brooks) 3'57''
2. **I'H CONFESSIN'** (Neiburg-Daugherty-Reynold) 4'08''
3. **STRUTTIN' WITH SOME BARBECUE** (Lil Hardin-L. Armstrong) 1'42''
4. **UP THE LAZY RIVER** (Carmichael-Arodin) 3'18''
5. **YOU RASCAL YOU** (Theard) 3'20''
6. **SAVE IT, PRETTY MAMA** (Don Redman) 2'51''
7. **AIN'T MISBEHAVIN'** (Razaf-Waller-Brooks) 2'53''

(C.W.S. licence)

LOUIS ARMSTRONG
AT HIS RARE
OF ALL RAREST PERFORMANCES

KINGS OF JAZZ
FIVE STARS
SERIE
★★★★★
1

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

SIDE B

KLJ 20001

20001/B

S.I.A.E.

8. DIPPERMOUTH BLUES (SUGAR FOOT STOMP) (Joe Oliver) 1'54''
9. MAHOGANY HALL STOMP (Williams) 2'48''
10. MUSKRAT RAMBLE (Kid Ory) 2'20''
11. ST. LOUIS BLUES (W.C. Handy) 2'48''
12. ROCKIN' CHAIR 1 (Carmichael) 4'47''
13. TIGER RAG (Nick La Rocca) 4'28''

(C.W.S. licence)

RCA VICTOR



MORE MUSIC FROM "PETER GUNN"

LPM
2040
K2PP-1858

1

"NEW
ORTHOPHONIC"
HIGH
FIDELITY

1—WALKIN' BASS 2—TIMOTHY
3—JOANNA 4—MY MANNE SHELLY
5—GOOFIN' AT THE COFFEE HOUSE
6—ODD BALL

(from the soundtrack of the NBC-TV series, "Peter Gunn") (Henry Mancini)

Orchestra conducted by
Henry Mancini

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

LONG 33⅓ PLAY

RCA VICTOR



MORE MUSIC FROM "PETER GUNN"

LPM
2040
K2PP-1859

2
"NEW
ORTHOPHONIC"
HIGH
FIDELITY

1–BLUE STEEL
2–THE LITTLE MAN THEME 3–SPOOK!
4–A QUIET GASS 5–LIGHTLY
6–BLUES FOR MOTHER'S
(from the soundtrack of the NBC-TV series, "Peter Gunn") (Henry Mancini)
Orchestra conducted by
Henry Mancini

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS •• RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

LONG 33⅓ PLAY

FAT CAT'S JAZZ

NATALIE LAMB WAILS THE BLUES

FCJ 152
Side One
21:34

STEREO

1. A GOOD MAN IS HARD TO FIND--3:52
2. EVIL HEARTED WOMAN BLUES–5:20
3. AFTER YOU'VE GONE–3:56
4. I WANT A LITTLE SUGAR IN MY BOWL–3:05
5. ST. LOUIS BLUES–5:21

FAT CAT'S JAZZ

NATALIE LAMB WAILS THE BLUES

FCJ 152
Side Two
22:08

STEREO

1. YOU'VE BEEN A GOOD OLD WAGON–3:23
2. WEST END BLUES–3:40
3. THERE'LL BE SOME CHANGES MADE--3:20
4. AM I BLUE?–4:14
5. IF YOU LOSE YOUR MONEY BLUES--4:07
6. GOT ME GOIN'-& CLOSE–3:25


Biograph
THE RED ONION JAZZ BAND
feat: NATALIE LAMB
Side 1
BLUES SERIES
BLP-12012
STEREO
1. Downhearted Blues
2. Trombone Cholly
3. Hot Time In The Old Town Tonight
4. Little Rock Getaway
5. Wild Man Blues
6. San Francisco Bay
mfd. Biograph Records Inc.
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Biograph
THE RED ONION JAZZ BAND
feat: NATALIE LAMB
Side 2
BLUES SERIES
BLP-12012
STEREO
1. Cake Walkin' Babies
2. Lizzy's Blues
3. See See Rider
4. Backwater Blues
5. Beale Street Blues
mfd. Biograph Records Inc.
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Parker RECORDS

PRETTY IS THE ONLY WAY TO FLY

RED NORVO

PLP-833
Side One

MONO-PACT!

33⅓ Long Playing
Unprecedented Hi-Fidelity
Made in U.S.A.

1. I'LL REMEMBER APRIL (Raye-DePaul-Johnston)
2. SPIDER'S NEST (Red Norvo)
3. TENDERLY (Walter Gross-Jack Lawrence)
4. LULLABY OF BIRDLAND (George Shearing)



PRETTY IS THE ONLY WAY TO FLY

RED NORVO

PLP-833
Side Two
MONO-PACT!

33⅓ Long Playing
Unprecedented Hi-Fidelity
Made in U.S.A.

1. STELLA BY STARLIGHT (Young-Washington)
2. SCORPION'S NEST (Red Norvo)
3. FUNNY VALINTINE (Rodgers & Hart)
4. LOVE FOR SALE (Cole Porter)

COLUMBIA
MASTERWORKS

GROFÉ

GRAND CANYON SUITE

MS 6003

XSM 43665

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

1. SUNRISE
2. PAINTED DESERT
3. ON THE TRAIL

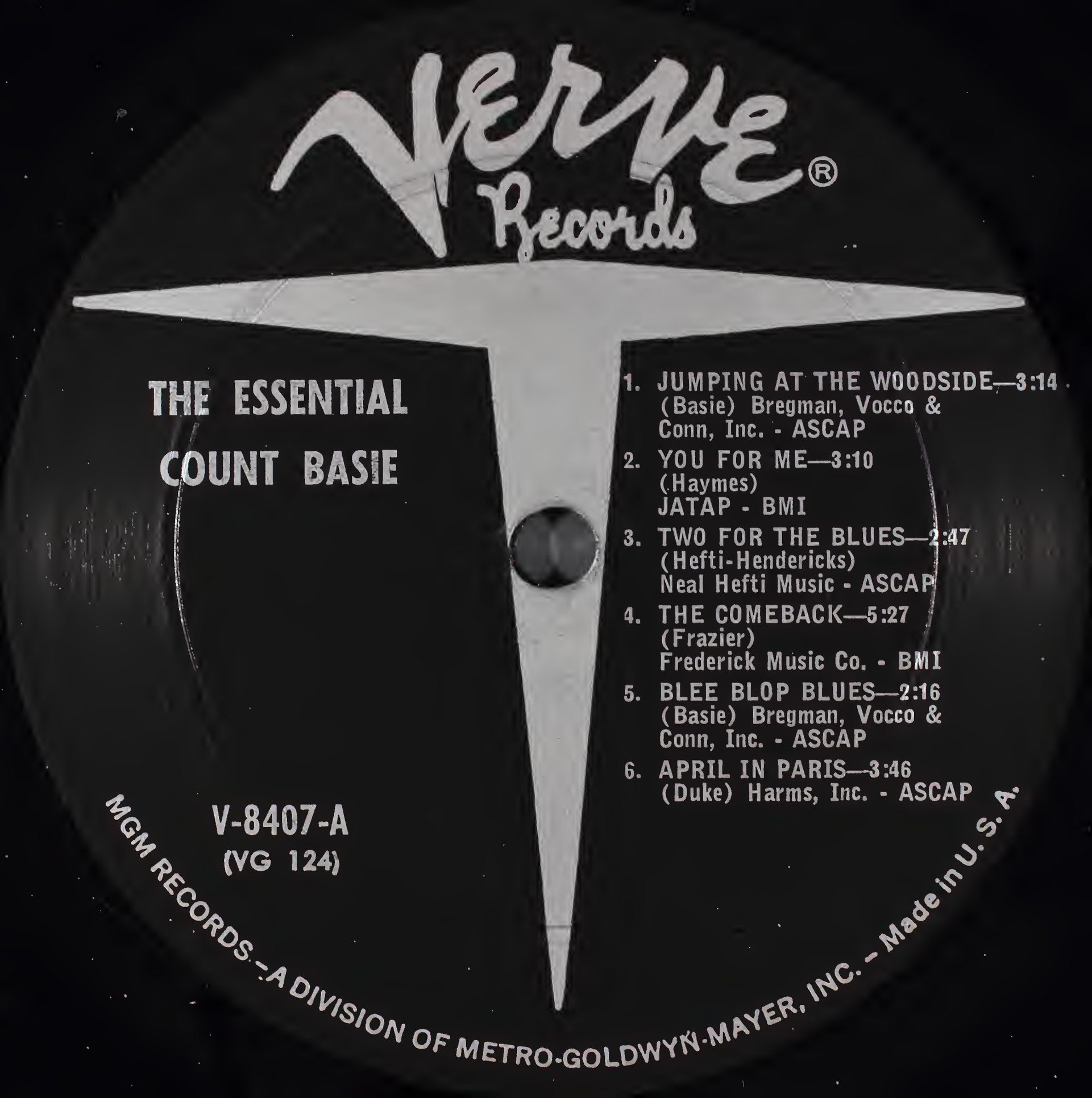
"360 SOUND" STEREO "360 SOUND"

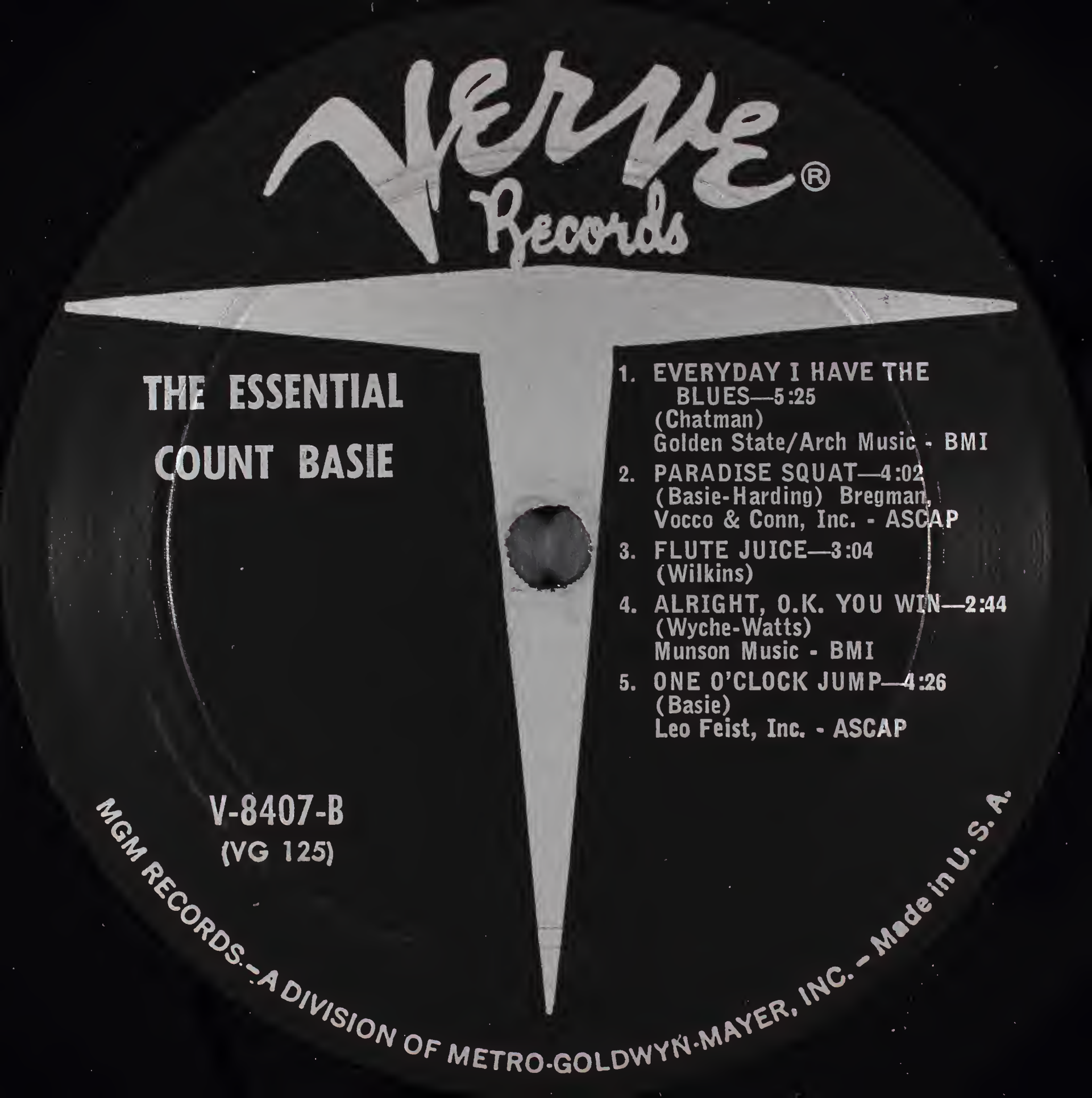
®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
MASTERWORKS
GROFÉ
GRAND CANYON
SUITE
MS 6003
XSM 43666
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor
1. SUNSET
2. CLOUDBURST
"360 SOUND"
STEREO
"360 SOUND"
®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.


ROULETTE
BACK WITH BASIE
COUNT BASIE & HIS ORCHESTRA
Produced by Teddy Reig
SR-52113 33⅓ RPM
(RSD-403-A)
STEREO
1. PEPPERMINT PIPES 3:15 (Frank Wess)
(C. B. Music, Inc.-BMI)
2. THANKS FOR THE RIDE 3:40 (Alfred-Ford)
(Sandra Music Corp.-ASCAP)
3. THE ELDER 7:00 (Thad Jones)
(Jazz Editions-ASCAP)
4. SUMMER FROST 3:06 (Frank Wess)
(Frank Wess Publ.)
5. THE TOUCH OF YOUR LIPS 3:15 (Ray Noble)
(Joy Music-ASCAP)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
BACK WITH BASIE
COUNT BASIE & HIS ORCHESTRA
Produced by Teddy Reig
SR-52113 33⅓ RPM
(RSD-403-B)
STEREO
1. BLUISH GREY 4:56 (Thad Jones)
(Jazz Editions-ASCAP)
2. ONE NOTE SAMBA 4:09 (Jobin-Mendoca)
(Leeds Music Corp.-ASCAP)
3. I GOT IT BAD AND THAT AIN'T GOOD 3:15
(Duke Ellington) (Robbins Music-ASCAP)
4. MATTE JERSEY 3:55 (Frank Foster)
(Diane Basie Music Corp.-ASCAP)
5. RED HOT MAMA 3:28 (Ernie Wilkins)
(Sanada Music Corp.-BMI)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


Verve®
Records
THE ESSENTIAL
COUNT BASIE
1. JUMPING AT THE WOODSIDE—3:14
(Basie) Bregman, Vocco &
Conn, Inc. - ASCAP
2. YOU FOR ME—3:10
(Haymes)
JATAP - BMI
3. TWO FOR THE BLUES—2:47
(Hefti-Hendericks)
Neal Hefti Music - ASCAP
4. THE COMEBACK—5:27
(Frazier)
Frederick Music Co. - BMI
5. BLEE BLOP BLUES—2:16
(Basie) Bregman, Vocco &
Conn, Inc. - ASCAP
6. APRIL IN PARIS—3:46
(Duke) Harms, Inc. - ASCAP
V-8407-A
(VG 124)
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


Verve®
Records
THE ESSENTIAL
COUNT BASIE
1. EVERYDAY I HAVE THE BLUES—5:25
(Chatman)
Golden State/Arch Music - BMI
2. PARADISE SQUAT—4:02
(Basie-Harding) Bregman, Vocco & Conn, Inc. - ASCAP
3. FLUTE JUICE—3:04
(Wilkins)
4. ALRIGHT, O.K. YOU WIN—2:44
(Wyche-Watts)
Munson Music - BMI
5. ONE O'CLOCK JUMP—4:26
(Basie)
Leo Feist, Inc. - ASCAP
V-8407-B
(VG 125)
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


20th FOX
ULTRAPHONIC HIGH FIDELITY
VOLUME 1
GLENN MILLER'S ORIGINAL
FILM SOUNDTRACKS
Original studio soundstage recordings made by 20th Century-Fox
for the soundtracks of
"Orchestra Wives" and "Sun Valley Serenade."
FOX 3020
180P-9905
MFLP-1
SIDE 1
GLENN MILLER AND HIS ORCHESTRA
With Tex Beneke, Ray Eberle, Pat Friday,
Marion Hutton and The Modernaires.
1. IN THE MOOD (Joe Garland)
2- BOOM SHOT (Glenn Miller-Arletta May)
3- SERENADE IN BLUE (M. Parish-G. Miller)
4- BUGLE CALL RAG (Pettis-Meyers-Schoebel)
20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.
LONG 33 1/3 PLAY


20th FOX
ULTRAPHONIC HIGH FIDELITY
VOLUME 1
GLENN MILLER'S ORIGINAL
FILM SOUNDTRACKS
Original studio soundstage recordings made by 20th Century-Fox
for the soundtracks of
"Orchestra Wives and "Sun Valley Serenade."
FOX 3020
J8OP-9906
MFLP-2
SIDE 2
GLENN MILLER AND HIS ORCHESTRA
With Tex Beneke, Ray Eberle, Pat Friday,
Marion Hutton and The Modernaires.
1- CHATTANOOGA CHOO-CHOO
(Mack Gordon-Harry Warren)
2- YOU SAY THE SWEETEST THINGS, BABY
(Gordon-Warren)
3- IT HAPPENED IN SUN VALLEY
(Gordon-Warren)
4-MEASURE FOR MEASURE (Arletta May)
5- MOONLIGHT SONATA (William Finegan)
LONG 33 1/3 PLAY
20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.

RCA VICTOR



GLENN MILLER CONCERT

LPM
1193
(F2PP–7475)

1

1—ONE O'CLOCK JUMP (Lee Gaines–Count Basie)
2—GOING HOME (from "The New World Symphony") (Dvořák)
3—ST. LOUIS BLUES (W. C. Handy)
4—TIGER RAG (De Costa–La Rocca)
5—APRIL IN PARIS (Harburg–Duke)
6—DIPPER MOUTH BLUES
(Joe Oliver–Louis Armstrong)
(Rec. 3/19/40)

Glenn Miller and his Orch.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

LONG 33⅓ PLAY

RCA VICTOR



GLENN MILLER CONCERT

LPM
1193
(F2PP-7476)

2

1—EVERYBODY LOVES MY BABY (Williams–Palmer)
2—GEORGIA ON MY MIND (Gorrell–Carmichael)
3—JERSEY BOUNCE (Wright–Plater–Bradshaw–Johnson)
4—MY BLUE HEAVEN (George Whiting–Walter Donaldson)
5—TCHAIKOVSKY'S PIANO CONCERTO
(Arr.: William Finegan)
(Rec. 2/24/42)
6—ARE YOU RUSTY, GATE (Jerry Gray)
(Rec. 6/25/41)

Glenn Miller and his Orch.

TRADE MARKS® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

LONG 33⅓ PLAY


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.
The
Fabulous Arrangements Of
TOMMY DORSEY IN HI-FI
Featuring
THE TOMMY DORSEY ORCHESTRA
STARRING WARREN COVINGTON
DL 8802
MG 6580
SIDE 1
1. SONG OF INDIA (Rimsky-Korsakov)
2. LIEBESTRAUM (F. Liszt)
3. HAWAIIAN WAR CHANT (Ta Hu Wa Hu Wai)
(Johnny Noble-Leleiohaku-Ralph Freed)
4. MY BABY JUST CARES FOR ME*
(Walter Donaldson-Gus Kahn)
5. EASY DOES IT (S. Oliver-J. Young)
6. OPUS ONE (S. Oliver-S. Garis)
*Vocal Chorus By
Warren Covington
LONG PLAY 33 1/3 RPM


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
The
Fabulous Arrangements Of
TOMMY DORSEY IN HI-FI
Featuring
THE TOMMY DORSEY ORCHESTRA
STARRING WARREN COVINGTON
DL 8802
MG 6581
SIDE 2
1. BOOGIE WOOG'E (Clarence "Pine Top" Smith)
2. SATAN TAKES A HOLIDAY (Larry Clinton)
3. SWINGIN' ON NOTHIN' (Sy Oliver-William Moore)
4. SWANEE RIVER (Stephen Foster)
5. THE DIPSY DOODLE
(Larry Clinton)
6. I'M GETTIN' SENTIMENTAL OVER YOU*
(Ned Washington-George Bassman)
*Trombone Solo By
Warren Covington
LONG PLAY 33 1/3 RPM


WALL TO WALL SOUND
UNITED ARTISTS
ULTRA AUDIO
THE MODERNAIRES
WW-7524-A
WE REMEMBER TOMMY DORSEY TOO
Side 1
33⅓ RPM
1. BOOGIE WOOGIE
2. THE NIGHT WE CALLED IT A DAY
3. SUNNY SIDE OF THE STREET
4. SONG OF INDIA
5. THERE ARE SUCH THINGS
6. I'M GETTING SENTIMENTAL OVER YOU
A PRODUCT OF UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

WALL TO WALL SOUND

UNITED ARTISTS
ULTRA AUDIO

THE MODERNAIRES

WW-7524-B

WE REMEMBER TOMMY DORSEY TOO

Side 2
33⅓ RPM

1. YES INDEED
2. I'LL NEVER SMILE AGAIN
3. OPUS #1
4. ONCE IN A WHILE
5. SWANEE RIVER
6. MARIE

A PRODUCT OF UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.

RCA VICTOR



YES INDEED!

LPM
1229
(F2PP-8394)

SIDE
1

1—I'M GETTIN' SENTIMENTAL OVER YOU
(Ned Washington–George Bassman) (Rec. August 26, 1935)
2—MARIE (Irving Berlin) (Rec. Jan. 29, 1937)
Jack Leonard and Male Chorus
3—STAR DUST (Mitchell Parish–Hoagy Carmichael)
(Rec. Nov. 11, 1940) Frank Sinatra and The Pied Pipers
4—I'LL NEVER SMILE AGAIN (Ruth Lowe)
(Rec. May 23, 1940) Frank Sinatra and The Pied Pipers
5—YES INDEED! (Sy Oliver) (Rec. Feb. 17, 1941)
Vocal by Sy Oliver, Jo Stafford
6—BOOGIE WOOGIE (Pinetop Smith)
(Rec. Sept. 16, 1938)
Tommy Dorsey and his Orch.

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



YES INDEED! —

LPM
1229
(F2PP–8395)

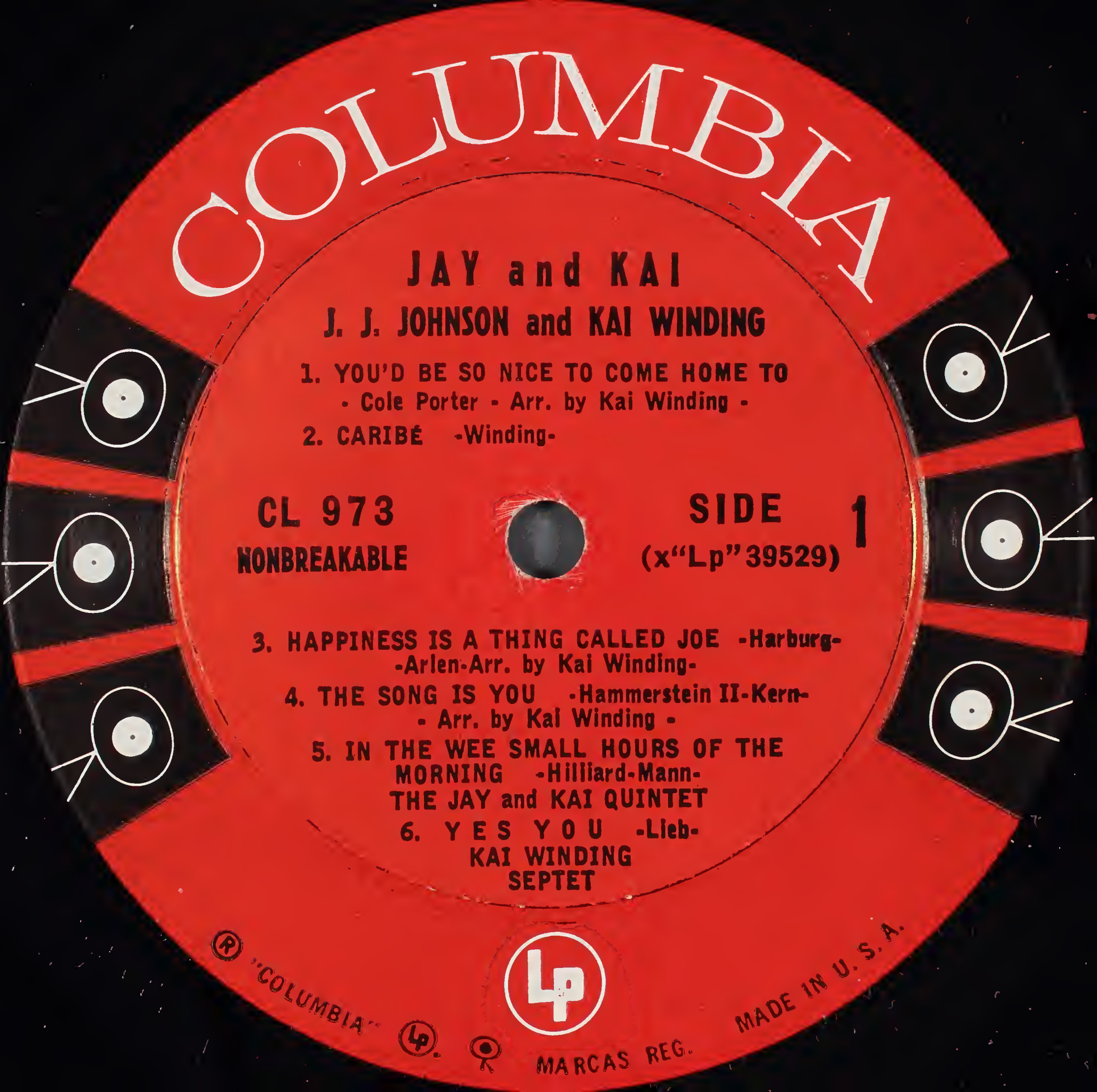
SIDE
2

1—LITTLE WHITE LIES (Walter Donaldson) (Rec. Dec. 6, 1937)
2—SONG OF INDIA (Rimsky-Korsakoff)
(Rec. Jan. 29, 1937)
3—WHO? (from First National film "Sunny")
(Harbach–Hammerstein–Kern) (Rec. Oct. 14, 1937)
Jack Leonard and Chorus
4—ROYAL GARDEN BLUES (Clarence and Spencer Williams)
(Arr. by Paul Weston) (Rec. April 3, 1936)
5—ONCE IN A WHILE (Bud Green–Michael Edwards)
(Rec. July 21, 1937) Vocal Quartet
6—OPUS No. 1 (Sy Oliver) (Rec. Nov. 14, 1944)

Tommy Dorsey and his Orch.

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.


COLUMBIA
JAY and KAI
J. J. JOHNSON and KAI WINDING
1. YOU'D BE SO NICE TO COME HOME TO
- Cole Porter - Arr. by Kai Winding -
2. CARIBÉ -Winding-
CL 973
NONBREAKABLE
SIDE 1
(x"Lp"39529)
3. HAPPINESS IS A THING CALLED JOE -Harburg-
-Arlen-Arr. by Kai Winding-
4. THE SONG IS YOU -Hammerstein II-Kern-
- Arr. by Kai Winding -
5. IN THE WEE SMALL HOURS OF THE
MORNING -Hilliard-Mann-
THE JAY and KAI QUINTET
6. YES YOU -Lieb-
KAI WINDING
SEPTET
® "COLUMBIA" Lp. MARCAS REG.
MADE IN U.S.A.

ffrr

LONDON

LONG PLAYING

full frequency range recording

SPEED 33⅓

(ARL 2415)
LL.1184

TRADITIONAL JAZZ AT THE ROYAL FESTIVAL HALL, LONDON—Side 1

POSTMAN'S LAMENT (*Johnny Wiggs*) : TUXEDO RAG (*Celestin*)
KEN COLYER'S JAZZMEN

PANAMA RAG (*Tyers*) : MEMPHIS BLUES (*Handy : Norton*)
ALEX WELSH AND HIS DIXIELANDERS

MAMA DON'T ALLOW IT (*Davenport*)
GEORGE MELLY with
ALEX WELSH AND HIS DIXIELANDERS

Recorded under the auspices of the National Jazz Federation

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MADE IN ENGLAND


LONDON
LONG PLAYING
full frequency range recording
SPEED 33⅓
LL.1184
TRADITIONAL JAZZ AT THE ROYAL FESTIVAL HALL, LONDON—Side 2
STORYVILLE BLUES (Story, Sandoke); IT'S TIGHT LIKE THAT (Dorsey, Whitaker, arr. Sitzel)
CHRIS BARBER'S JAZZ BAND
BURY MY BODY (Traditional, arr. Donnegan); DIGGIN' MY POTATOES (Traditional, arr. Donnegan)
LONNIE DONNEGAN SKIFFLE GROUP
ICE CREAM (Johnson, Mod, King); OH, DIDN'T HE RAMBLE (Will Handy)
CHRIS BARBER'S JAZZ BAND
Recorded under the auspices of the National Jazz Federation
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MADE IN ENGLAND


MADE IN ENGLAND · THE DECCA RECORD CO. LTD.
LONDON®
phase 4 stereo
SPEED 33-⅓
Side 1
ZAL.6071
SP.44046
1. THE MAN I LOVE (G. & I. Gershwin)
2. HAWAIIAN WAR CHANT (Noble, Freed, Leleichaku)
3. HOLIDAY FOR STRINGS (Rose)
4. SEND FOR HENRY (Keating, McKenzie)
5. GEORGIA ON MY MIND (Carmichael; Gorrell)
6. FLYING HOME (Goodman, Hampton; Robin)
TED HEATH AND HIS MUSIC
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MADE IN ENGLAND · THE DECCA RECORD CO. LTD.
LONDON ®
phase 4 stereo
SPEED 33-⅓
Side 2
ZAL.6072
SP.44046
1. OL' MAN RIVER (Kern; Hammerstein, Wodehouse)
2. MEMORIES OF YOU (Blake, Razaf)
3. THE PEANUT VENDOR (Simons, Gilbert, Sunshine)
4. LULLABY OF BIRDLAND (Shearing; Forster)
5. BASS IN THE HOLE (Keating)
6. TABOO (Lecuona; Stillman, Russell)
TED HEATH AND HIS MUSIC
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RCA VICTOR



LPM
2698
(P4RM-6074)

SIDE
1

TOGETHER AGAIN!

1—SEVEN COME ELEVEN (B. Goodman-C. Christian)

2—SAY IT ISN'T SO (I. Berlin)

3—I'VE FOUND A NEW BABY
(J. Palmer-S. Williams)

4—SOMEBODY LOVES ME
(DeSylva-MacDonald-Gershwin)

5—WHO CARES (G. Gershwin-I. Gershwin)

The Benny Goodman Quartet

MANUFACTURED BY PARK RECORDING CO., INC. FOR RADIO CORPORATION OF AMERICA

MONO DYNAGROOVE MONO

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



TOGETHER AGAIN!

LPM
2698
(P4RM-6075)

SIDE
2

1—RUNNIN' WILD (Grey-Wood-Gibbs)

2—I GOT IT BAD AND THAT AIN'T GOOD
(Webster-Ellington)

3—DEAREST (B. Davis-H. Akst)

4—I'LL GET BY (R. Turk-F. Ahlert)

5—FOUR ONCE MORE
(B. Goodman)

The Benny Goodman Quartet

MANUFACTURED BY PARK RECORDING CO., INC. FOR RADIO CORPORATION OF AMERICA

MONO DYNAGROOVE MONO

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


COLUMBIA
MILESTONES
MILES DAVIS
CL 1193
NONBREAKABLE
SIDE 1
(x"Lp"43598)
1. DR. JEKYLL -McLean-
2. SID'S AHEAD -Davis-
3. TWO BASS HIT -Lewis-
-Gillespie-
LP
® "COLUMBIA" LP. MARCAS REG.
MADE IN U.S.A.


COLUMBIA
MILESTONES
MILES DAVIS
CL 1193
NONBREAKABLE
SIDE 2
(x"Lp"43599)
1. MILES -Davis-
2. BILLY BOY
3. STRAIGHT, NO CHASER
- Monk -
"COLUMBIA"
MARCAS REG.
MADE IN U.S.A.


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
Music Recorded
For The Sound Track Of The
Universal-International Technicolor Motion Picture
"THE BENNY GOODMAN STORY"
Volume 1
BENNY GOODMAN AND HIS ORCHESTRA
DL 8252
MG 4514
SIDE 1
1. LET'S DANCE
(Gregory Stone-Joseph Bonime-Fanny May Baldridge)
2. DOWN SOUTH CAMP MEETIN'
(Irving Mills-Fletcher Henderson)
3. KING PORTER STOMP
(Ferd "Jelly Roll" Morton)
4. IT'S BEEN SO LONG
(Harold Adamson-Jimmy McHugh)
5. ROLL 'EM
(Mary Lou Williams)
6. BUGLE CALL RAG
(Elmer Schoebel-Billy Meyers-
Jack Pettis)
LONG PLAY 33⅓ RPM

DECCA®

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

Music Recorded
For The Sound Track Of The
Universal-International Technicolor Motion Picture

"THE BENNY GOODMAN STORY"

Volume 1

BENNY GOODMAN AND HIS ORCHESTRA
*BENNY GOODMAN OCTET

DL 8252
MG 4515◇

SIDE 2

1. DON'T BE THAT WAY
(Benny Goodman-Edgar Sampson-Mitchell Parish)
2. YOU TURNED THE TABLES ON ME
(Louis Alter-Sidney D. Mitchell) Vocal Martha Tilton
3. GOODY GOODY
(Johnny Mercer-Matt Malneck)
4. SLIPPED DISC*
(Benny Goodman)
5. STOMPIN' AT THE SAVOY
(Benny Goodman-Chick Webb-Edgar Sampson)
6. ONE O'CLOCK JUMP
(Count Basie)

LONG PLAY 33⅓ RPM


Capitol
REG. U.S. PAT. OFF.
RECORDS
THEMES OF THE GREAT BANDS
GLEN GRAY AND THE CASA LOMA ORCHESTRA
T-1812
(T1-1812)
1. LET'S DANCE (2:32)
(Stone-Bonime-Baldridge)
2. I'M GETTIN' SENTIMENTAL
OVER YOU (3:35)
(George Bassman-Ned Washington)
3. REDSKIN RHUMBA (2:34)
(Dale Bennett)
4. MOONLIGHT SERENADE (3:24)
(Glenn Miller-Mitchell Parish)
5. LEAP FROG (2:40)
(Joseph C. Garland-Leo Corday)
6. I CAN'T GET STARTED (3:45)
(Vernon Duke-Ira Gershwin)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG U.S. PAT. OFF.
RECORDS
THEMES OF THE GREAT BANDS
GLEN GRAY AND THE CASA LOMA ORCHESTRA
T-1812
(T2-1812)
2
1. NIGHTMARE (3:00) (Artie Shaw)
2. CIRIBIRIBIN (2:31) (A. Pestalozza-
Arr. by Harry James-Jack Lawrence)
3. BLUE FLAME (3:05)
(Noble-Bishop-Corday)
4. QUAKER CITY JAZZ (2:03)
(Jan Savitt-Jimmy Schultz)
5. TUXEDO JUNCTION (3:28)
(Johnson-Dash-Hawkins-Feyne)
6. ARTISTRY IN RHYTHM (3:41)
(Stan Kenton)
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG U S PAT OFF
RECORDS
FREE BONUS ALBUM!
WITH THE PURCHASE OF
THEMES OF THE GREAT BANDS
SIDE 1
PRO 2193
1. SMOKE RINGS (From album T-1588 "Sounds of The Great Casa Loma Band")
2. STAR BURST (From album T-1506 "Please Mr. Gray")
3. UPTOWN BLUES (From album T-1739 "They All Swung The Blues")
4. TAKE THE "A" TRAIN (From album W-1022 "Sounds of The Great Bands")
5. STAR DREAMS (From album T-1067 "Sounds of The Great Bands, Volume 2")
Selections by
GLEN GRAY AND THE CASA LOMA ORCHESTRA
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
FREE BONUS ALBUM!
WITH THE PURCHASE OF
THEMES OF THE GREAT BANDS
SIDE 2
PRO 2194
1. THE ELKS' PARADE (From album W-1022 "Sounds of The Great Bands")
2. CONTRASTS (From album W-1022 "Sounds of The Great Bands")
3. ONE O'CLOCK JUMP (From album W-1022 "Sounds of The Great Bands")
4. SNOWFALL (From album W-1022 "Sounds of The Great Bands")
5. FLYING HOME (From album W-1022 "Sounds of The Great Bands")
Selections by
GLEN GRAY AND THE CASA LOMA ORCHESTRA
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859

RCA CAMDEN

A PRODUCT OF RADIO CORPORATION OF AMERICA · MADE IN U.S.A. · TMK® REGISTERED MARCA REGISTRADA

CAL 751

SIDE 1

THE GREAT GLENN MILLER AND HIS ORCHESTRA

1—JUKE BOX SATURDAY NIGHT
(Stillman McGrane)

2—MOON LOVE (Adapt. from Tchaikovsky's 5th Symphony)
(Kostelanetz David Davis)

3—HUMPTY DUMPTY HEART (Johnny Burke Jimmy Van Heusen)

4—APRIL PLAYED THE FIDDLE
(Johnny Burke-James V. Monaco)

5—THAT OLD BLACK MAGIC
(Johnny Mercer-Harold Arlen)

Glenn Miller and his Orchestra
1. Marion Hutton. Tex Beneke
and The Modernaires. *Vocal*
2. 3. 4. Ray Eberle. *Vocal*
5. Skip Nelson and
The Modernaires. *Vocal*

N3PP-6093

LONG 33 1/3 PLAY

RCA CAMDEN

A PRODUCT OF RADIO CORPORATION OF AMERICA · MADE IN U.S.A. · TMK® REGISTERED MARCA REGISTRADA

CAL 751

SIDE 2

THE GREAT GLENN MILLER
AND HIS ORCHESTRA

1—MOONLIGHT BECOMES YOU
(Johnny Burke Jimmy Van Heusen)

2—THE MAN IN THE MOON
(Lawrence Gray Brooks)



3—THE CHESTNUT TREE
('Neath the Spreading Chestnut Tree)
(J. Kennedy-H. Kennedy-T. Connor)

4—SO MANY TIMES (Don DeVito-Jimmy Dorsey)

5—THE COWBOY SERENADE
(While I'm Rollin' My Last Cigarette) (Rich Hall)

Glenn Miller and his Orchestra
1. Skip Nelson and The Modernaires. *Vocal*
2, 4, 5. Ray Eberle. *Vocal*
3. Marion Hutton and Band. *Vocal*

N3PP-6094

LONG 33⅓ PLAY

20th FOX

ULTRAPHONIC HIGH FIDELITY

MILLION SELLER HITS

GLENN MILLER
AND HIS ORCHESTRA

THE GOLDEN HITS FROM HIS ORIGINAL FILM SOUNDTRACKS
Original Performances

FOX 1001
MO8P-0468



SIDE 1
(ASCAP)

1 - IN THE MOOD (3:16)
(Joe Garland)
2 - IT HAPPENED IN SUN VALLEY (2:12)
(Gordon-Warren)
3 - SERENADE IN BLUE (5:39)
(Mack Gordon-Harry Warren)
4 - AMERICAN PATROL (3:34)
(Jerry Gray)

From "Orchestra Wives" & "Sun Valley Serenade."
Featured in the Glenn Miller Band: Billy May,
Ray Anthony, Hal McIntyre, Tex Beneke
& The Modernaires.

LONG 33⅓ PLAY

20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.


20th FOX
ULTRAPHONIC HIGH FIDELITY
MILLION SELLER HITS
GLENN MILLER
AND HIS ORCHESTRA
THE GOLDEN HITS FROM HIS ORIGINAL FILM SOUNDTRACKS
Original Performances
FOX 1001
MO8P-0469
SIDE 2
(ASCAP)
5 - CHATTANOOGA CHOO-CHOO (4:38)
(Mack Gordon-Harry Warren)
6 - I KNOW WHY AND SO DO YOU (3:42)
(Gordon-Warren)
7 - I'VE GOT A GAL IN KALAMAZOO (5:22)
(Gordon-Warren)
8 - BUGLE CALL RAG (2:44)
(Pettis-Meyers-Schoebel)
9 - MOONLIGHT SERENADE (1:03)
(Parish-Miller)
From "Orchestra Wives" & "Sun Valley Serenade."
Featured in the Glenn Miller Band: Billy May,
Ray Anthony, Hal McIntyre, Tex Beneke
& The Modernaires.
LONG 33 1/3 PLAY
20th-FOX RECORD CORPORATION, NEW YORK · TMKS. REG., MADE IN U.S.A.

CONNTRAD JAZZ



STEREO
CTJC SLP 20A

SIDE ONE

YANKEE RHYTHM KINGS

1. You Made Me Love You
2. Oriental Strut

WARREN VACHE AND HIS SYNCOPATIN' SIX

1. Blue, Turning Grey Over You

DAVE WHITNEY AND HIS JAZZ BAND

1. I'll Always Be In Love With You
2. The Albatross

℗ Connecticut Trad. Jazz Club, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 20B

SIDE TWO

THE SCOTTISH JAZZ ADVOCATES

1. Ostrich Walk
2. Drop Me Off In Harlem

THE WILD TURKEY JAZZ BAND

1. Once In A While
2. Creole Love Call

PARKE FRANKENFIELD AND HIS DIXIELAND ALL-STARS

1. March of the Bobcats

℗ Connecticut Trad. Jazz Club, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 19A

SIDE ONE

THE NEW BLACK EAGLE JAZZ BAND

1. Ace Of Rhythm
2. Funny Fumble

THE GALVANIZED JAZZ BAND

1. Stormy Weather
2. China Boy

℗ CTJC, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 19B

SIDE TWO

NATALIE LAMB AND HER HOT JAZZ QUINTET
1. A Good Man Is Hard To Find
2. Lizzie's Blues

JIMMY RYAN'S NEW YORK JAZZ ALL STARS
1. That's A Plenty

THE SMITH STREET SOCIETY
1. Blue Skies
2. After You've Gone

℗ CTJC, Inc. 1984

CONNTRAD JAZZ



STEREO
CTJC SLP 18A

SIDE ONE

UPTOWN LOWDOWN JAZZ BAND
1. Kansas City Stomps
2. Mecca Flat Blues

LOU STEIN & FRIENDS OF JAZZ
3. Buddy Bolden's Blues

NEW YANKEE RHYTHM KINGS
4. Friendless Blues
5. Emperor Norton's Hunch

℗CTJC, Inc. 1982

CONNTRAD JAZZ



STEREO
CTJC SLP 18B

SIDE TWO

BLUE HORIZON JAZZ BAND

1. Nuages
2. Wild Cat Blues

JIM CULLUM'S JAPPY JAZZ

3. Little Rock Get Away
4. Potato Head Blues

℗CTJC , Inc. 1982

CONNTRAD JAZZ



STEREO
CTJC
SLP 17A

SIDE ONE

HERITAGE JAZZ BAND

1. Milneburg Joys
2. Hard Hearted Hannah
voc. Janie Campedelli

HARLEM BLUES AND JAZZ BAND

3. Swinging the Blues

"BIG CHIEF" RUSSELL MOORE ALL STAR JAZZ BAND

4. How Long Blues
voc. Russell Moore
5. Avalon

℗CTJC, Inc. 1981

CONNTRAD JAZZ



STEREO
CTJC
SLP 17B

SIDE TWO

THE MAGNOLIA JAZZ BAND

1. Willie the Weeper
2. When You and I Were Young, Maggie

JIMMY McPARTLAND AND HIS ALL STAR JAZZ BAND

3. Sugar
voc. Jimmy McPartland
4. Crazy Rhythm

℗CTJC, Inc. 1981

CONNTRAD JAZZ



STEREO
CTJC SLP 16 A

SIDE ONE

ORIGINAL SALTY DOGS

1. Annie St. Rock
2. Jelly Bean Blues
voc: Carol Leigh

GALVANIZED JAZZ BAND

3. I Shall Not Be Moved

DIXIELAND RHYTHM KINGS

4. I'd Do Most Anything For You

℗ CTJC, Inc. 1980

CONNTRAD JAZZ



STEREO
CTJC SLP 16 B

SIDE TWO

NEW ORLEANS JAZZIN' BABIES

1. Once in a While
2. Sobbin' Blues

DAVE WHITNEY JAZZ BAND

3. Rosetta

SPEAKEASY JAZZ BABIES

4. I've Got a Feeling I'm Falling
voc: M. Grosz
5. I've Got My Fingers Crossed
voc: B. Comora & M. Grosz

℗CTJC, Inc. 1980

CONNTRAD JAZZ



STEREO
CTJC SLP 14A

Side One

THE RED ONION JAZZ BAND

1. Clarinet Marmalade
2. Frosty Mornin' Blues

THE ISOTOPE STOMPERS

3. Indiana

GRAHAM STEWART'S GASHOUSE GANG

4. Panama Rag

℗CTJC, Inc. 1978

CONNTRAD JAZZ



STEREO
CTJC SLP 14B

Side Two

GALVANIZED JAZZ BAND

1. Lassus' Trombone
2. Amazing Grace

KUSTBANDET

3. Stampede
4. Henderson Stomp

℗CTJC, Inc. 1978

CONNTRAD JAZZ



STEREO
CTJC SLP
13A

Side One

SOREN HOULIND'S JAZZ MESSENGERS

1. I Want To Be Happy
2. We Will Dance at the Mardi Gras

THE LOU STEIN JAZZ BAND

3. Chicago Stomps
4. Rock My Soul

℗CTJC, Inc. 1977

CONNTRAD JAZZ



STEREO
CTJC SLP
13B

Side Two

JIM CULLUM'S HAPPY JAZZ

1. Aunt Hagar's Blues

LOU STEIN'S JAZZ BAND

2. I Don't Stand a Ghost of a Chance with You

THE GALVANIZED JAZZ BAND

3. Caravan

4. Rotato Head Blues

℗CTJC, Inc. 1977

CONNTRAD JAZZ



STEREO
CTJC SLP 12 A

SIDE ONE

THE YANKEE RHYTHM KINGS

1. Custom House Up and Down
2. Just Gone

THE COUNTSMEN

3. Moten Swing

THE NEW HARMONY JAZZ KINGS

4. Skid-dat-de-dat

HERB HALL - DOC CHEATHAM ALL STARS

5. Please Don't Talk About Me When I'm Gone

℗CTJC, Inc. 1976

CONNTRAD JAZZ



STEREO
CTJC SLP 12 B

SIDE TWO

HERB HALL - DOC CHEATHAM ALL STARS

1. Creole Long Song

GRAHAM STEWART"S GASHOUSE GANG

2. South Rampart Street Parade

NEW ORLEANS FUNERAL & RAGTIME ORCHESTRA

3. Coquette
4. Davenport Blues

℗CTJC, Inc. 1976

CONTRAD JAZZ



STEREO
CTJC SLP 11A

SIDE ONE

THE ONWARD BRASS BAND

1. South Rampart Street Parade
2. Sensation Rag
3. What a Friend We Have In Jesus
4. Petit Fleur
5. Wolverine Blues

℗ CTJC, Inc. 1975

CONNTRAD JAZZ



STEREO
CTJC SLP 11B

SIDE TWO

CLYDE BERNHARDT'S HARLEM BLUES & JAZZ BAND

1. Please Don't Talk About Me When I'm Gone
2. I Would Do Most Anything for You
3. I'm Sitting On Top Of the World (Voc:Princess White)

DIXIELAND RHYTHM KINGS

4. Squeeze Me
5. After You've Gone

℗ CTJC, Inc. 1975

CONNTRAD JAZZ



STEREO
CTJC SLP 10A

Side One

MAX COLLIE'S RHYTHM ACES

1. The Ragtime Dance (Joplin)
2. Snake Rag

THE GALVANIZED JAZZ BAND

1. Stack O'Lee Blues
2. Bogalusa Strut

℗CTJC, Inc. 1974

CONNTRAD JAZZ



STEREO
CTJC SLP 10B

Side Two

THE RED ONION JAZZ BAND

1. Once in a While
2. My Sweetie Went Away
   (Voc: Natalie Lamb)
3. Mecca Flat Blues

JIM CULLUM'S HAPPY JAZZ BAND

1. The Eel
2. Westmoreland Weave

℗CTJC, Inc. 1974

CONNTRAD JAZZ



STEREO
CTJC SLP 9A .

Side One

GRAHAM STEWART'S JAZZ BAND
1. Gatemouth (4:30)

FATS WALLER REUNION
2. I.ve Got A Feeling I'm Falling (4:19)
3. How Can You Face Me (5:07

NEW BLACK EAGLE JAZZ BAND
4. Dead Man Blues (6:58)

℗1973 CTJC, Inc.

CONTRAD JAZZ



STEREO
CTJC SLP 9B

Side Two

PRESTON JACKSON'S CHICAGO ALL-STARS
1. I Would Do Most Anything for you (5:16)

TURK MURPHY'S SAN FRANCISCO JAZZ BAND
2. Riverside Blues (3:52)
3. Trouble in Mind (7:03)
(voc: Turk Murphy)
4. Papa Dip (3:09)

℗1973 CTJC, Inc.

CONNTRAD JAZZ



STEREO
CTJC SLP 8A

Side One

HAYES ALVIS' PIONEERS OF JAZZ

1. St. Louis Blues (Handy) 4:53
   voc: Clyde Bernhardt
2. Old Fashioned Love (Trad.) 2:43
3. Royal Garden Blues 4:54
   (Clarence & Spencer Williams)

SOUTHAMPTON DIXIE, RACING & CLAMBAKE SOCIETY

4. When Erastus Plays His Old Kazoo 5:22
   (Sper/Coslow/Fain)
5. 1919 March (Trad.) 3:52

© 1972 CTJC

CONTRAD JAZZ



STEREO
CTJC SLP 8B

Side Two

"PAPA BUE'S" VIKING JAZZBAND

1. Do What Ory Say (Ory) 6:14
   voc: Keith Smith
2. The Chrysanthemum Rag (Joplin) 2:51

NEW ORLEANS HIGH SOCIETY
FUNERAL & MARCHING BAND

3. Bugle Boy March (Trad.) 8:34

© 1972 CTJC

CONNTRAD JAZZ



Side One

CTJC SLP 7A

NEW ORLEANS RASCALS (Osaka, Japan)

1. Canal Street Blues (3:48)
2. Chimes Blues (4:45)
3. Song of the Shores (3:55)
4. Willie the Weeper (5:00)

RED ONION JAZZ BAND

5. Oh, My Babe (3:52)
   voc: Natalie Lamb

c CTJC, Inc.

CONNTRAD JAZZ



Side Two

CTJC SLP 7B

RED ONION JAZZ BAND

1. Cake Walkin' Babies (2:35)
   voc: Natalie Lamb
2. You've Been a Good Old Wagon (3:02)
   voc: Natalie Lamb
3. Shreveport Stomp (2:56)

THE DAVISON - McGARITY GROUP

4. Sleepy Time Down South (6:18)
5. Sweet Georgia Brown (4:51)

c CTJC, Inc.

CONTRAD JAZZ



CTJC 5

Stereo

Side One

The Onward Brass Band

1. Maryland My Maryland
2. Just A Closer Walk With Thee
3. Second Line
4. Original Dixieland One-Step

© CTJC

CONNTRAD JAZZ



CTJC 5

Stereo

Side Two

Singleton-Higginbotham All Stars

1. Sweet Georgia Brown
2. St. Louis Blues

Kansas City All Stars

3. Trombone Battle

Frog Joseph

4. Wabash Blues

© CTJC


AUDIO FIDELITY
ON CAMPUS
with the
DUKES OF DIXIELAND
Vol. 8
RIAA
AFLP 1891-A
Side 1
AF
33⅓
RPM
1. ROLL ON TULANE (Ten Hoor-Goldstein) 2:55
2. RAMBLIN' WRECK FROM GEORGIA TECH (Roman) 2:35
3. NOTRE DAME VICTORY SONG (Shea-Shea) 3:00
4. FIGHT ON, OHIO! (Dougherty) 2:45
5. ON, WISCONSIN! (Purdy) 2:15
6. HATS OFF TO ILLINOIS 2:18
Production, A & R: Sidney Frey
PRINTED IN U.S.A.
A STUDY IN HIGH FIDELITY SOUND
AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.

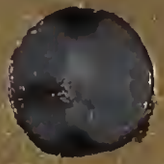
AUDIO FIDELITY®

ON CAMPUS
with the
DUKES OF DIXIELAND
Vol. 8

RIAA

AFLP 1891-B

Side 2



AF

33⅓ RPM

1. STEIN SONG (Fenstad-Colcord) 2:53
2. THE WHIFFENPOOF SONG (Minnigerode-Pomeroy-Galloway) 4:30
3. JAMBOREE JONES (Mercer) 3:33
4. SWEETHEART OF SIGMA CHI (Vernor) 3:30
5. VARSITY DRAG (DeSylva-Brown-Henderson) 2:30
6. BUCKLE DOWN, WINSOCKI (Martin-Blane) 2:30

Production, A & R: Sidney Frey

PRINTED IN U.S.A.

A STUDY IN HIGH FIDELITY SOUND

AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.

STEREOPHONIC

SUNRISE, SUNSET

THE DUKES OF DIXIELAND



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. SUNRISE, SUNSET
2. WHISPERING
3. MICHELLE
4. DOWN BY THE RIVERSIDE
5. THE SHADOW OF YOUR SMILE - Love Theme From "The Sandpiper" MGM Film
6. I'VE FOUND A NEW BABY

STEREOPHONIC

SUNRISE, SUNSET

THE DUKES OF DIXIELAND



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. WHO'S SORRY NOW?
2. THEM THERE EYES
3. IF I HAD YOU
4. LAZY RIVER
5. MAME - From The Broadway Musical "Mame"
6. THAT'S A PLENTY

AUDIO FIDELITY®

THE DUKES AT CARNEGIE HALL

RIAA

AFLP 1918-A

Side 1



AF®

33⅓ RPM

1. ROYAL GARDEN BLUES (Spencer-Williams) 4:06
2. Introductions, BLUES, 2:48
3. TIN ROOF BLUES (Pollack-Brunies-Roppolo-Stitzel-Mares-Melrose) 8:23
4. SLIDE FROG SLIDE (Barbarin-Joseph) 2:42
5. 76 TROMBONES (Willson) 3:39

Production, A & R: Sidney Frey

PRINTED IN U.S.A.

A STUDY IN HIGH FIDELITY SOUND

AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.


AUDIO FIDELITY
THE DUKES AT CARNEGIE HALL
RIAA
AFLP 1918-B
Side 2
AF
33 1/3 RPM
1. MUSKRAT RAMBLE (Gilbert-Ory) 5:16
2. MACK THE KNIFE (K. Weill) 4:51
3. YELLOW DOG BLUES (W. C. Handy) 5:11
4. SWEET GEORGIA BROWN (Casey-Bernie-Pinkard) 3:52
5. Closing, 1:13
Production, A & R: Sidney Frey
PRINTED IN U.S.A.
A STUDY IN HIGH FIDELITY SOUND
AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N.Y.


ROULETTE
DANCE ALONG WITH BASIE
COUNT BASIE
and His Orchestra
SR-52036 33⅓ RPM
(RSD-129-A)
STEREO
1. IT HAD TO BE YOU 2:55 (Jones-Kahn)
(Remick Music Corp.-ASCAP)
2. MAKIN' WHOOPEE 4:00 (Donaldson-Kahn)
(Bregman, Vocco & Conn-ASCAP)
3. CAN'T WE BE FRIENDS 5:22 (Swift-Jones)
(From the Musical Comedy "The Little Show")
(Harms, Inc.-ASCAP)
4. MISTY 3:35 (Erroll Garner)
(Vernon Music-ASCAP)
5. IT'S A PITY TO SAY GOODNIGHT 3:37 (Reid)
(Peter Maurice Music Co. Ltd.-
Leeds Music-ASCAP)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
DANCE ALONG WITH BASIE
COUNT BASIE
and His Orchestra
SR-52036 33⅓ RPM
(RSD-129-B)
STEREO
1. HOW AM I TO KNOW 2:26 (King-Parker)
(Robbins Music-ASCAP)
2. EASY LIVING 3:35 (Robin-Rainger)
(Famous Music Corp.-ASCAP)
3. FOOLS RUSH IN 3:10 (Bloom-Mercer)
(Bregman, Vocco & Conn-ASCAP)
4. SECRET LOVE 3:17 (Fain-Mercer)
(From the Warner Brothers Motion Picture "Calamity Jane")
(Remick Music Corp.-ASCAP)
5. GIVE ME THE SIMPLE LIFE 3:32 (Bloom-Ruby)
(Triangle Music Corp.-ASCAP)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

PROMOTIONAL COPY — PLUG SIDE

LOGO III

© 1979
Addax Music Co.,
Inc. (ASCAP)
Bruin Music Co. (BMI)
Recorded at
Phoenix 413
Engineered by
Robert 'Bacon' Bruhns
TIME: 3:20



Produced by
Nise Productions,
Inc
Arranged by
Veasley & Sayre
STEREO
Logo 5/79-**A**

Theme from Paramount TV Series

MORK & MINDY

(Mork & Mindy Rock)

(Music: P. Botkin Jr. - Lyrics: M. Nise,
P. D'Aguanno, D. Dobson)

SUNBURST

℗ 1979 Logo Records

Manufactured & Distributed Nationally by Logo III Records, 413 Cooper St., Camden, NJ 08102

PROMOTIONAL COPY

LOGO III



© 1979
Nise Productions
Inc. (BMI)
Mixed at:
Phoenix 413
Engineered by:
Robert 'Bacon' Bruhns
TIME: 3:36

Produced by:
Nise Productions,
Inc.
Arranged by:
Louis DeLise
STEREO
Logo 5/79-**B**

MINDY'S THEME
(M. Nise, J. Wiedenmann, L. DeLise)

SUNBURST

℗ 1979 Logo Records

Manufactured & Distributed Nationally by Logo III Records, 413 Cooper St., Camden, NJ 08102

THE VOICE OF THE JUNGLE, INC.©

45 rpm
Stereo



SRU-20136-A
Time: 4:27

"IF I CAN HELP SOMEBODY"

(A. Bazel Androzzo)

sung by

ARCHIE LEWIS

THE VOICE OF THE JUNGLE, INC.©

45 rpm
Stereo



SRU-20136-B
Time: 3:48

"PAPA JAMAICA"

(Joel Herron)

Composed for and sung by

ARCHIE LEWIS


CURTOM
WE'RE A WINNER
CR 1990
(CRS1990A)
Time 3:17
Pub. by:
Silent Giant/
Aopa Publ.
(ASCAP)
Prod. by:
Leroy
Hutson
CAN THIS BE REAL
(J.Hutson/L.Hutson/M.Hawkins)
NATURAL FOUR
℗1973, Curtom Records, Inc.
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EXCLUSIVELY DISTRIBUTED BY BUDDAH RECORDS
1650 BROADWAY, N.Y.C.


CURTOM
WE'RE A WINNER
CR 1990
(CRS1990B)
Time 2:48
Pub. by:
Silent Giant/
Aope Publ.
(ASCAP)
Prod. by:
Leroy
Hutson
TRY LOVE AGAIN
(J.Hutson/L.Hutson/M.Hawk (ins)
NATURAL FOUR
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1650 BROADWAY, N.Y.C.


MY MIND WON'T MIND ME
(Lane)
NOT FOR SALE
Producer:
Slim Williamson
59-1012
PLUG
SIDE
1:56
Yonah Music
Inc., BMI
(UXKM-8787)
JERRY LANE
CHART
Records
806 16th Ave.. S.
Nashville, Tennessee
MANUFACTURED AND DISTRIBUTED BY RCA


LOVER'S LANE
(Hood)
CHART
NOT FOR SALE
Producer:
Slim Williamson
59-1012
45
RPM
2:32
Peach Music,
SESAC
(UXKM-8770)
JERRY LANE
Records
806 16th Ave. S.
Nashville, Tennessee
MANUFACTURED AND DISTRIBUTED BY RCA



Produced by:
S. Franz & Stefan G.

©1994

45 RPM

Dist. by: PSM Recs
2261 Market St. 487
SF, CA 94114

NO BOW DOWN

(G.M. Henry)

RAS MICHAEL

All Rights Reserved


1st DV:
PSM
RECORDINGS
©1994
45 RPM
VERSION
All Rights Reserved

ENTRANCE T.M.

A 5024

45 RPM

STEREO

ZS7 7506

ZS7 7506-3

℗ 1972 CBS, Inc.

Time: 3:05

Press Music Co., Inc. (BMI)

RIGHT CAN BE SO WRONG

- R. Mainegra -

CYMARRON

Produced by Chips Moman At American Recording Studio

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City


ENTRANCE
T.M.
45 RPM
STEREO
ZS7 7506
ZS7 7506-4
℗ 1972 CBS, Inc.
Time: 2:12
Publisher:
Press Music
Co., Inc.
(BMI)
WHAT'S A LITTLE DIRT
- R. Young - R. Williams - B. Emmons -
CYMARRON
Produced by Chips Moman At
American Recording
Studio
Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City


FOUND FREE
Stereo
Olde Towne
RECORDINGS LTD
BOX 10213
Alexandria, Virginia
Side A – 3:40
(7204)
"The King Is Coming"
(B. Gaither)
Produced and Arranged By
David C. King

FOUND FREE

Stereo

Olde Towne

RECORDINGS
LTD
BOX 10213
Alexandria,
Virginia



Side B -- 2:42
(7204)

"He Will Hear You"

(C. Carmichael)

Produced and Arranged
By
David C. King


Fresh!
5/14/12
$ 3.00
Produced by:
EDE'
Executive
Producers:
Arthur Hanson
Jr.
Willie Hunter
FR-1111
Time: 3:23
Low-Limb
(ASCAP)
THE GIRL'S WITH ME
(Edé)
Edé
© 1986 Fresh Entertainment Corp. (404)642-2645

Fresh!



Produced by:
EDE'
Executive
Producers:
Arthur Hanson
Jr.
Willie Hunter

FR-1111
Time: 3:37
Low- Limb
(ASCAP)

TRACES
(Edē)

Edē

© 1986 Fresh Entertainment Corp. (404) 642-2645


SOUND OF NEW ORLEANS
Produced by
Gary J. Edwards
Special Thanks
To
Emile Jackson
and
Rounder
Records
SONO 10311
U-23119M
A
2:32
℗ © 1988
Edwards Music
Co.
Golden Meadow
Music Co
ASCAP
I BELIEVE
SAINTS GO ALL THE WAY
(A. Harrison)
IRMA THOMAS
P. O. Box 791235 N. O. LA 70179


SOUND OF NEW ORLEANS
Produced by
Gary J. Edwards
Special Thanks
To
Emile Jackson
and
Rounder
Records
SONO 10311
U-23119M
B
2:53
℗ © 1988
Edwards Music
Co.
MARDI GRAS MAMBO
(Elliott, Welsh, Adams)
IRMA THOMAS
P. O. Box 791235 N. O. LA 70179


polydor
PROMOTION COPY
NOT FOR SALE
Larball Music/
Irwin Levine
Music (BMI)
Time: 3:25
℗1978
POLYDOR
INCORPORATED
MONO
PD 14493
(78 NP 3668)
Int'l #
2066 958
JOSEPHINE (SHE DANCE)
(Levine/Brown)
L. RUSSELL BROWN
Produced and Arranged by
L. Russell Brown
MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N Y 10019


polydor
PROMOTION COPY
NOT FOR SALE
Larball Music/
Irwin Levine
Music (BMI)
Time: 3:25
℗1978
POLYDOR
INCORPORATED
STEREO
PD 14493
(78 NP 3668)
Int'l #
2066 958
JOSEPHINE (SHE DANCE)
(Levine/Brown)
L. RUSSELL BROWN
Produced and Arranged by
L. Russell Brown
MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE/NEW YORK N Y 10019


SUPERMIX
RECORDS
Produced by
R. Clarke
A. Coffie
Exec. Prod.
B. McNiel
Dist. in the U.S.A.
Supermix Records
(609) 883-5200
Fax: (609) 883-3630
Distributed by:
Arabic Records
4 Half Way Tree
Road &
4 Old Hope Road,
Kingston 5, Ja. W.I.
(809) 929-6109
BREAKING UP
(Adapted)
PAULA CLARKE
All Rights Reserved


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RECORDS
Produced by
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4 Half Way Tree
Road &
4 Old Hope Road,
Kingston 5, Ja. W.I.
(809) 929-6109
VERSION
All Rights Reserved


RCA VICTOR
FRANKIE RANDALL
Arranged by Joe Rene'
47-9346
Sunbeam Music
Corp., BMI
UPKM-0196
2:31
PLUG
SIDE
NOT FOR SALE
Producer:
Joe Rene'
THE HAPPY TIME
(from the musical production
"The Happy Time")
(Ebb-Kander)
TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arranged and Conducted by Jimmy Wisner

47-9346

Famous Music Corp., ASCAP

UPKM-0194

2:59



45 RPM

NOT FOR SALE

Producer: Joe René

WHEN THE WORLD IS READY

(from the Paramount picture "The Long Duel")

(Scott-Black)

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

GILDA RADNER

PRODUCED BY STEVE BARRI
ARRANGED & CONDUCTED
BY MICHAEL OMARTIAN

PROMO-
TION

NOT
FOR SALE

STEREO

WBS49236
(YCA9414S)
RE-1

3:20

Above
Average/
*South Fifth
Avenue-
ASCAP
*Sole Admini-
strative Agent

HONEY
(TOUCH ME WITH MY CLOTHES ON)

(Radner/Shaffer)

℗1980 Warner Bros. Records Inc.
a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard, Burbank, California 91510 • Made in U.S.A.

GILDA RADNER

PRODUCED BY STEVE BARRI
ARRANGED & CONDUCTED
BY MICHAEL OMARTIAN

PROMO-
TION

NOT
FOR SALE

MONO

WBS 49236
(YCA 9414DJ)
RE-1

3:20



Above
Average/
*South Fifth
Avenue-
ASCAP
*Sole Admini-
strative Agent

HONEY
(TOUCH ME WITH MY CLOTHES ON)

(Radner/Shaffer)

©1980 Warner Bros. Records Inc.
a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard • Burbank, California 91510 • Made in U.S.A.


DON'T BELIEVE HIM
(Eddie Rambeau - Bud Rehak)
dynoVoice
204
Time: 2:25
Saturday
Music, Inc.
(BMI)
b367
MAY 1 1 1965
EDDIE RAMBEAU
Arr., Cond. & Prod. by CHARLIE CALELLO
For BOB CREWE PRODUCTIONS
DISTRIBUTED BY BELL RECORDS INC., N.Y.C.


RCA VICTOR
FRANKIE RANDALL
Arranged and Conducted by Joe Rene'
47-8814
Criterion Mus. Corp., ASCAP
(TPKM-2626)
2:18
45
RPM
NOT FOR SALE
Producer:
Joe Rene'
ROSEMARIE
(L. Pober-N. Schultze)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arranged and Conducted by Marty Manning

47-8814

Massey Mus. Inc., & Alamo Mus. Inc., ASCAP
(TPKM-2628)
2:05



45
RPM

NOT FOR SALE

Producer:
Joe Rene

SOMETHING FOR NOTHING

(A. Frisch-S. Dee)

TM(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.


SUSSEX
D.J. Copy
Not for Sale
DUAL "45"
SUX 259
SIDE A
(SUX 259 A)
Time: 2:38
Publ. by:
Melody Lane
Pub. Inc.
in behalf
of Nor Va
Jac Music
(BMI)
Prod. by:
Mike
Theodore
and Dennis
Coffey
From the LP
SXBS 7026
MAYBE BABY
(N. Petty/B. Holly)
GALLERY featuring Jim Gold
℗1973 by Sussex Records, Inc.
All Rights Reserved.
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019


sussex
D.J. Copy
Not for Sale
DUAL "45"
SUX 259
SIDE B
(SUX 259 B)
Time: 2:41
Publ. by:
Interior Music
Corp. (BMI)
Prod. by:
Mike Theodore
and Dennis
Coffey, From
The LP
SXBS 7026
LADY LUCK
(J. Gold)
GALLERY featuring Jim Gold
℗1973 by Sussex Records, Inc.
All Rights Reserved.
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019

RCA VICTOR

FRANKIE RANDALL

Arr. & Cond. by David Gates



47-8434

Glamorous Mus. Inc., ASCAP

(RPKM-5156)

2:14

PLUG SIDE

NOT FOR SALE

Producer: Joe Rene'

TEARS AND KISSES

(Stanley Gelber)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arr. & Cond. by Marty Paich

47-8434
Screen Gems-Columbia Music Inc.
(RPKM-5138)
2:25



45
RPM
NOT FOR SALE

Producer:
Joe Rene'

BEWITCHED

(from the Screen Gems TV series "Bewitched")
(J. Keller-H. Greenfield)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
Screen Gems-
Columbia Music,
Inc.
BMI — 3:06
K 14322
(71 L 2717)
HEY GIRL
(Gerry Goffin-Carole King)
DONNY OSMOND
String Arr.: Peter Carpenter
Horn Arr.: Dale Quillan & Ronnie Eades
Produced by Rick Hall
Recorded at
Fame Recording Studios,
Muscle Shoals, Ala.
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
38
NOT FOR SALE
Lowery Music Company, Inc. BMI — 2:48
K 14322
(71 L 2715)
I KNEW YOU WHEN
(Joe South)
DONNY OSMOND
String Arr.: Pete Carpenter
Horn Arr.: Dale Quillan & Ronnie Eades
Produced by Rick Hall
Recorded at
Fame Recording Studios,
Muscle Shoals, Ala.
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


MGM RECORDS
Special Disc
Jockey Record
NOT FOR SALE
Jefferson
Music Co., Inc.
ASCAP – 2:58
K 14407
(72 L 3486)
TOO YOUNG
(S. Lippman-S. Dee)
DONNY OSMOND
Produced by Mike Curb-Don Costa
℗1972 MGM Record
Corporation
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


UNITED ARTISTS RECORDS
BOBBY GOLDSBORO
PROMOTION COPY NOT FOR SALE
MONO
UA 50776
(UA-7255)
Time: 2:58
(:11 Intro Time)
Produced by: Bob Montgomery & Bobby Goldsboro
AND I LOVE YOU SO
(Don McLean)
Mayday Music Inc./Yahweh Tunes Inc. - BMI
Engineer: Ernie Winfrey
Arranged by Chuck Cochran & Bobby Goldsboro
UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A.


ARTISTS RECORDS
83
1971
STEREO
SUA 50776
(UAST-7255)
Time: 2:58
Intro Time)
Produced by:
Bob Montgomery &
Bobby Goldsboro
BOBBY
GOLDSBORO
PROMOTION COPY
NOT FOR SALE
AND I LOVE YOU SO
(Don McLean)
Mayday Music Inc./Yahweh Tunes Inc. - BMI
Engineer: Ernie Winfrey
Arranged by Chuck Cochran
& Bobby Goldsboro
• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


TOM CAT
RECORDS
MAR 19 1976
STEREO
JH-10575
(YB-10575)
YB-10575-D
Gladys
Music,
ASCAP
3:47
Intro :04
End: Fade
NOT
FOR SALE
Arranged by
Jay Dryer
and
Ed Rambeau
An Ed
Rambeau
Production
THE BIG HURT (Shortened Version)
(Wayne Shanklin)
THE FRONT RUNNERS
℗ 1976 TOM CAT RECORDS
TMK(S) TOM CAT RECORDS, BEVERLY HILLS, CALIFORNIA
PRINTED IN U.S.A.
DISTRIBUTED BY RCA

RCA



STEREO
JK-13441
(PB-13441)
PB-13441-A
NOT
FOR SALE

Bibo Music
Pub., ASCAP
c/o The Welk
Music Group

3:02
Intro: 15
End: Fade

Produced by
Tom Collins

THE WAYWARD WIND

(from "The Wayward Wind" album, AFL1-4222)
(Herb Newman-Stan Lebowsky)

JAMES GALWAY WITH SPECIAL GUEST SYLVIA

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1982 RCA RECORDS

THE BALLAD OF IRVING

(Peppiatt - Aylesworth - Williams)
(From the Kapp LP "When You're In Love The Whole World Is Jewish" (KRL-4506/KRS-5506)

RADIO STATION COPY



K-745
Thirteen Productions, Inc.
ASCAP
2:57

FRANK GALLOP

Music Directed by Pat Williams
Produced by Bob Booker & George Foster
K-9547

WOULD YOU BELIEVE IT?

(Sheldon Keller)
(From the Kapp LP "When You're In Love The Whole World Is Jewish" (KRL-4506/KRS-5506)

RADIO STATION COPY



K-745
Thirteen Productions, Inc.
ASCAP
1:57

PHIL LEEDS

Music Directed by Pat Williams
Produced by Bob Booker & George Foster
K-9544



COLUMBIA

® "Columbia," Marcas Reg.

45 RPM
Radio
Station Copy
4-45983
JZSP 157768
℗ 1973 CBS, Inc.
Publisher:
Warner–
Tamerlane
Publishing Corp.
& Caledonia
Soul Music
(BMI)
**NOT
FOR SALE**

MONO
Intro. :36
3:36

GARFUNKEL
I SHALL SING

-V. Morrison-
Produced by Art Garfunkel
& Roy Halee


COLUMBIA
:36
STEREO
Intro. :36
3:28
FADES
PAST
3:14
45 RPM
Radio
Station Copy
4-45983
JZSS 157769
℗ 1973 CBS, Inc.
Publisher:
Warner–
Tameriane
Publishing Corp.
& Caledonia
Soul Music
(BMI)
NOT
FOR SALE
GARFUNKEL
I SHALL SING
-V. Morrison-
Produced by Art Garfunkel
& Roy Halee


RCA VICTOR
JOHN GARY
and The Casuals On The Square
47-9456
Johniegee Music Inc., & London Square Publishers, BMI
UPKM-0953
2:26
PLUG SIDE
NOT FOR SALE
Producers: John Gary and Joe Reisman
END OF TIME
(Larson-Marcellino)
TM(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


RCA VICTOR
JOHN GARY
Arranged and Conducted by Dick Grove
47-9456
Sunbeam Mus.
Corp., BMI
UPKM-7481
2:17
45
RPM
NOT FOR SALE
Producer:
Joe Reisman
A CERTAIN GIRL
(from the David Merrick-Gower Champion
Broadway production "The Happy Time")
(from the RCA Victor album LPM-3928
"John Gary On Broadway")
(Kander-Ebb)
TRADE(S) REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.



APR 7 1975

E-45245-A
(SP)
ASCAP
Kipahulu Music
Intro :08
Time 2:23
Close-Cold
℗ 1975 by
Elektra
Records

FOR RADIO STATION USE ONLY

MONO

DAVID GATES
PART-TIME LOVE

(David Gates)

From The Album
"Never Let Her Go"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.



E-45245-A
(SP)
ASCAP
Kipahulu Music
Intro :08
Time 2:23
Close-Cold
℗ 1975 by
Elektra
Records

FOR RADIO STATION USE ONLY
STEREO

DAVID GATES
PART-TIME LOVE

(David Gates)
From The Album
"Never Let Her Go"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/ A Division of Warner Communications Inc.

APR 7 1975


ATLANTIC
45 R.P.M.
3440
Publisher,
Rust Enterprises Inc.,
Schwartz Music Co.
Inc., ASCAP
Time: 2:24
From Atlantic
LP 19152
PROMOTION COPY
NOT FOR SALE
VOCAL
A-34287 SP
MONO
RUNAROUND SUE
(Dion DiMucci & Ernest Maresca)
LEIF GARRETT
Produced by Michael Lloyd
for Mike Curb Productions
Arranged by John D'Andrea
℗ 1977 Atlantic
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 R.P.M.
3440
Publisher,
Rust Enterprises Inc.,
Schwartz Music Co.
Inc., ASCAP
Time: 2:24
From Atlantic
LP 19152
PROMOTION COPY
NOT FOR SALE
VOCAL
ST-A-34287 SP
STEREO
RUNAROUND SUE
(Dion DiMucci & Ernest Maresca)
LEIF GARRETT
Produced by Michael Lloyd
for Mike Curb Productions
Arranged by John D'Andrea
℗ 1977 Atlantic
MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y
A WARNER COMMUNICATIONS COMPANY

Scotti Brothers

45 R.P.M.

SB 407

Pub., Saber
Tooth Music, BMI
Time: 2:43

**PROMOTION COPY
NOT FOR SALE**

VOCAL
SB-37190 SP
MONO



NEW YORK CITY NIGHTS

(Andrew J. DiTaranto - Guy Hemric)

LEIF GARRETT

Producer: Michael Lloyd
(For Mike Curb Productions, Inc.)
Arranger: John D'Andrea

℗ 1979 Atlantic

DIST BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY



Scotti Brothers

VOCAL
ST-SB-37190 SP
STEREO

45 R.P.M.

SB 407
Pub., Saber
Tooth Music, BMI
Time: 2:43

PROMOTION COPY
NOT FOR SALE

NEW YORK CITY NIGHTS

(Andrew J. DiTaranto - Guy Hemric)

LEIF GARRETT

Producer: Michael Lloyd
(For Mike Curb Productions, Inc.)
Arranger: John D'Andrea

℗ 1979 Atlantic

DIST. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY


LONDON
10
1973
PROMOTIONAL COPY
NOT FOR SALE
45-1046-EV
℗ 1972 Crystal
Jukebox Inc.
Produced by
Mike Vernon for
The Crystal
Jukebox
XDR 52176 PH
Crystal Jukebox
Inc. ASCAP
Time: 4:02
Arranged and
Conducted by:
Pip Williams
1972
NATURAL HIGH
(McCormick)
BLOODSTONE
DISTRIBUTED BY LONDON® RECORDS, INC.


LONDON
PROMOTIONAL COPY
NOT FOR SALE
45-1046-EV
Ⓟ 1972 Crystal Jukebox Inc.
Produced by Mike Vernon for The Crystal Jukebox
XDR 52176-EV-PH
Crystal Jukebox Inc. ASCAP
Time: 3:06
Arranged and Conducted by:
Pip Williams
NATURAL HIGH
(McCormick)
BLOODSTONE
DISTRIBUTED BY LONDON® RECORDS, INC.


VANGUARD
℗ 1976 CBS Records, London
45 RPM
VSD 35200
VSD 35200-AS
PROMOTIONAL
COPY
NOT FOR SALE
TRO-Essex
Music
International,
Inc. (ASCAP)
Time: 3:22
STEREO
VERSION
Produced by
David Barnes/
Joe Campbell
MR. SMALL
(Roger Hargreaves - Joe Campbell)
THE MR. MEN
with Arthur Lowe
Mfd. under license to Vanguard Recording
Society, Inc., N.Y.


ELITE
RECORDS
LTD.
Side A
Time: 2:42
ER 1025
45 RPM
FOX HILL GAL
(Eric Minns)
KING ERIC & HIS KINGHTS
Arranged & Produced by
Elite Recording Co. Ltd.,
Box 5376
Nassau, Bahamas

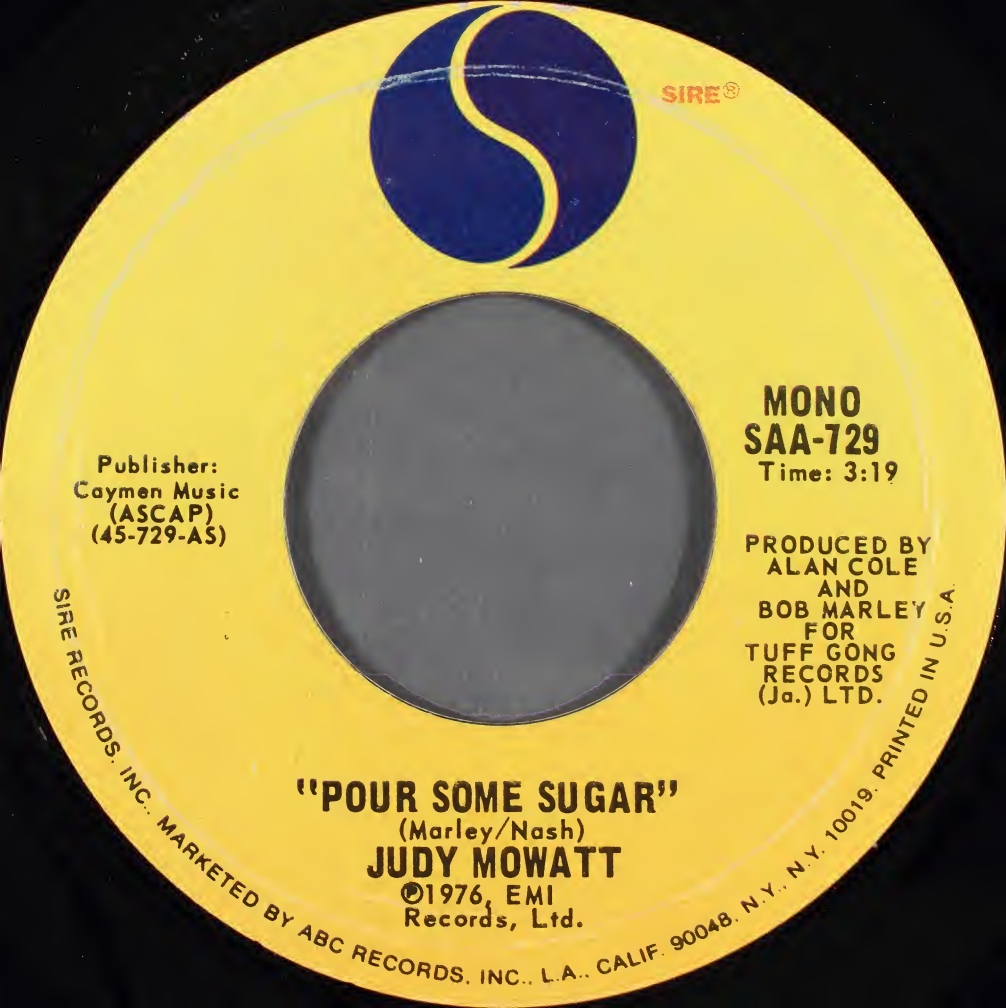

ELITE
RECORDS
LTD
Side B
Time: 3:20
ER 1025
45 RPM
CAN'T FIND JERRY ROKER IN TOWN
(Eric Gibson)
KING ERIC & HIS KNIGHTS
Arranged & Produced by
Elite Recording Co. Ltd.,
Box 5375
Nassau, Bahamas.


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STATE
RECORDS
Made in UK
MCPS
45 RPM
State Music Ltd.
STAT 113
STAT 113 A*
℗ 1982 State Records Ltd.
STEREO
SIDE 1
IN LOVE AGAIN
(Yeubrey, Allan)
ZAGER AND FASHON
Produced by Wayne Bickerton


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STATE
RECORDS
Made in UK
MCPS
45 RPM
State Music Ltd.
STAT 113
STAT 113 B*
℗ 1982 State Records Ltd.
STEREO
SIDE 2
HOLD ON
(Yeubrey, Allan)
ZAGER AND FASHON
Produced by Wayne Bickerton


Capitol
REG. U.S. PAT. OFF.
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.
STEREO
4554
S-94695
(from the LP "DOUBLE TAKE" SW-11699)
Colgems-EMI Music Inc. ASCAP
2:57
Produced by CARTER
Strings arranged by Gene Page
I CAN'T ASK FOR ANYMORE THAN YOU
(K. Gold-M. Denne)
RICHARD TORRANCE
℗1978 Capitol Records, Inc.
ALL RIGHTS RESERVED.
Capitol MARCA REG.


Capitol
REG. U.S. PAT. OFF.
STEREO
4554
S-94262
(from the LP "DOUBLE TAKE" SW-11699)
Glenwood Music Corporation/ Rockin Robyn Music ASCAP
3:36
LONG LONELY NIGHTS
(Richard Torrance)
RICHARD TORRANCE
℗1978 Capitol Records Inc.
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Capitol MARCA REG.
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SIRE®
MONO
SAA-729
Time: 3:19
Publisher:
Caymen Music
(ASCAP)
(45-729-AS)
PRODUCED BY
ALAN COLE
AND
BOB MARLEY
FOR
TUFF GONG
RECORDS
(Ja.) LTD.
"POUR SOME SUGAR"
(Marley/Nash)
JUDY MOWATT
©1976, EMI
Records, Ltd.
SIRE RECORDS, INC., MARKETED BY ABC RECORDS, INC., L.A., CALIF. 90048, N.Y., N.Y. 10019. PRINTED IN U.S.A.



SIRE®

STEREO
SAA-729
Time: 3:14

Publisher:
Almo Music/
Tuff Gong Music
(ASCAP)
(45-729-BS)

PRODUCED BY
ALAN COLE
AND
BOB MARLEY
FOR
TUFF GONG
RECORDS
(Ja.) LTD.

"WHAT AN EXPERIENCE"
(Mowatt)
JUDY MOWATT
©1976, EMI
Records, Ltd.

SIRE RECORDS, INC., MARKETED BY ABC RECORDS, INC., L.A., CALIF. 90048. N.Y., N.Y. 10019. PRINTED IN U.S.A.

SWEET DREAMER

(Music by Lenny White)
(Lyrics by Weldon Irvine)

LENNY WHITE

PROMOTION COPY NOT FOR SALE

45 R.P.M.



VOCAL
NE-33511 SP
MONO

NE 012
Publisher,
MCHOMA Music,
BMI
Time: 3:37

Produced by Lenny White and Pat Gleeson
For Berry-Boo Enterprises Inc.
Arranged by Lenny White
From Nemperor LP NE 441
℗ 1977 Nemperor

NEMPEROR RECORDS

DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA NY NY

A WARNER COMMUNICATIONS COMPANY


SWEET DREAMER
(Music by Lenny White)
(Lyrics by Weldon Irvine)
LENNY WHITE
PROMOTION COPY NOT FOR SALE
45 R.P.M.
VOCAL
ST-NE-33511 SP
STEREO
NE 012
Publisher,
MCHOMA Music,
BMI
Time: 3:37
Produced by Lenny White and Pat Gleeson
For Berry-Boo Enterprises Inc.
Arranged by Lenny White
From Nemperor LP NE 441
℗ 1977 Nemperor
NEMPEROR RECORDS
DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N.Y.N.Y
A WARNER COMMUNICATIONS COMPANY

RHINO RECORDS

A Side

RHINO 2

BRENDA BUICK

1. What I've Got In Mind
(O'Dell) ATV Music

2. Words
(Brothers Gibb) Abigail Music

PRODUCED by Noel Burns jnr & Phil Keen

©&℗ 1981 Rhino Records

RHINO

RECORDS

B Side

RHINO 2

BRENDA BUICK

1. River Roads
(Cook) OUP
2. Any Dream Will Do
(Webber/Rice) Novello

PRODUCED by Noel Burns jnr & Phil Keen

©&℗ 1981 Rhino Records


Epic
Citylights
STEREO
45 RPM
DEMONSTRATION
NOT FOR SALE
9-50772
ZSS 166385
℗ 1979 CBS Inc.
2:52
Publisher:
Chuckran
Music
(ASCAP)
DON'T SAY YOU LOVE ME
-D. Palmer - C. Cochran- Taken From The
Epic Lp: "FRAGILE LINE" JE 36173
WHA-KOO
Produced by Alan V. Abrahams
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

RCA



Produced by
Dennis Lambert
for Tuneworks
Records

TUNEWORK'S RECORDS

MONO
JH-13089
(PB-13089)
PA-13089-C
NOT FOR SALE
Tuneworks Music Co./Big Stick Music/Career Music Inc., BMI
3:24
Intro: 13
End: Fade

THANK YOU FOR THE USE OF YOUR LOVE

(from the "Spies Of Life" album, AFL1-4186)
(Dennis Lambert-Peter Beckett)

PLAYER

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A Ⓟ 1982 RCA RECORDS

RCA



Produced by
Dennis Lambert
for Tuneworks
Records

TUNEWORKS RECORDS

STEREO
JH-13089
(PB-13089)
PB-13089-A
NOT
FOR SALE
Tuneworks Music
Co./Big Stick
Music/Career
Music Inc., BMI
3:24
Intro: 13
End: Fade

THANK YOU FOR THE USE OF YOUR LOVE

(from the "Spies Of Life" album, AFL1-4186)
(Dennis Lambert-Peter Beckett)

PLAYER

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1982 RCA RECORDS

polydor

MONO
PD 2-14011
(POL 30046)
Arranged &
Conducted by
Theodore Irwin



RADIO STATION
COPY
NOT FOR SALE

Jakolm Pub.
Co., Inc.
(ASCAP)
3:00

THE VERY FIRST TIME

-Jake Holmes-

JAKE HOLMES

From The Polydor LP #24-4007
"JAKE HOLMES"
Prod. by Elliot Mazer

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
MONO
PD 2-14011
(POL 30047)
Arranged &
Conducted by
Theodore Irwin
RADIO STATION
COPY
NOT FOR SALE
Jakolm Pub.
Co., Inc.
(ASCAP)
2:10
SUITCASE ROOM
-Jake Holmes-
JAKE HOLMES
From The Polydor LP #24-4007
"JAKE HOLMES"
Prod. by Elliot Mazer
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


BOOTLEG
RECORDS ®
LIMITED EDITION
ARC Music
Corp. (BMI)
Time: 3:54
STEREO
GTR022154A
Produced by
The Slacks
DUKE OF EARL
(L. Williams)
THE SLACKS
Engineered by Bruce Seifert
Bootleg is a division of Sundance Productions - Ken Travis Management


BOOTLEG
RECORDS ®
LIMITED EDITION
ATV Music
Corp. (BMI)
Time: 2:55
STEREO
GTR022154B
Produced by
The Slacks
SLOW DOWN
(L. Williams)
THE SLACKS
Engineered by Bruce Seifert
Bootleg is a division of Sundance Productions - Ken Travis Management


ATLANTIC
45 RPM
7-89133
Pub., Wood'n Music/Stone & Greene Music, BMI
Time: 3:36
℗ 1988 Atlantic Recording Corp. All Rights Reserved
PROMOTION COPY NOT FOR SALE
VOCAL
ST-A-53594-SP
STEREO
PAULINE
(R. Sabino)
VINCENT ST. MARTIN & GLASSEYE
Produced by Charles Greene & Brian Stone
Co-Producer: V. Basile
A Greene/Stone Music Corp. Production
Engineer: Fred Guarino at Tiki Studios
MFG BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 RPM
7-88929
Pub., MacMan Music, Inc.
℗ 1989 Atlantic Recording Corp. All Rights Reserved.
PROMOTION COPY NOT FOR SALE
Time: 3:59
ST-A-56585-SP
STEREO
TALK ABOUT LOVE
(Roger Sause)
SHOCK
Produced by Marlon McClain and Roger Sause for MacMan Music, Inc.
MFG BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


I'LL TAKE A TANGO
(Harvey)
Arr. & Prod. by David Mackay
STEREO
PSR 45040X
Side 1
(ASCAP) 2:23
PRIVATE STOCK
RECORDS
℗ 1975 U.S.A.-
Private Stock
Records Ltd.
© 1975 Canada-
Quality Records
Limited
CILLA BLACK
Pub: United Artists Music
Co., Inc./Big Ax Music
MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO

TO KNOW HIM IS TO LOVE HIM

(Spector)

Arr. & Prod. by David Mackay

STEREO

PSR 45040X

Side 2

(BMI) 3:17



PRIVATE STOCK RECORDS

℗ 1975 U.S.A.- Private Stock Records Ltd.

© 1975 Canada- Quality Records Limited

CILLA BLACK

Pub: Vogue Music

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO


ripete
GOLD NUGGETS
3:32
T. B. HARMS
ASCAP
R45-1017
Produced By
Hubert Deans &
King Arthur
Epps
Recorded At
Snowhill Studios
Durham N.C.
SMOKE GETS IN YOUR EYES
(KERN-HARBACH)
KING ARTHUR EPPS
RIPETE RECORDS, 1111 S. MAIN, ELLIOTT S.C. 29046


ripete
GOLD NUGGETS
3:12
REMICK
ASCAP
R45-1017
Produced By
Duane Evans
& Marion Carter
Recorded at
EBS Moore
S.C.
IT'S ALL IN THE GAME
(DAWES-SIEMON)
KING ARTHUR EPPS
RIPETE RECORDS, 1111 S. MAIN, ELLIOTT S.C. 29046


millennium
Produced by
Keith Diamond
MONO
JH-11811
(YB-11811)
YA-11811-C
NOT
FOR SALE
Big Teeth
Music Pub.
Corp./Keith
Diamond Music,
Inc., BMI
3:57
Intro: 17
End: Fade
THE DIP (SHOW ME WHAT YOU GOT)
(K. Diamond)
THE KEITH DIAMOND BAND
℗1981 Millennium Entertainment
Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.


millennium
STEREO
JH-11811
(YB-11811)
YB-11811-A
NOT
FOR SALE
Big Teeth
Music Pub.
Corp./Keith
Diamond Music,
Inc., BMI
3:57
Intro: 17
End: Fade
Produced by
Keith Diamond
THE DIP (SHOW ME WHAT YOU GOT)
(K. Diamond)
THE KEITH DIAMOND BAND
℗ 1981 Millennium Entertainment
Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

AKPIE
RECORDS



Arr. & Prod. by
Michael Ziccardi
STEREO

DM 8404
Pub.: Bozo
Music, BMI
Time: 3:55

WEDNESDAY MORNING
(M. Ziccardi)

MICHAEL ZICCARDI

© 1973 M. Ziccardi

BLACK-EYED BLUES

(Joe Cocker - Chris Stainton)

PROMOTIONAL COPY

[redacted] FOR SALE

A&M RECORDS ®



TRO-Andover Music, Inc. (ASCAP)
Time: 4:02
(2116)

JOE COCKER

Produced by Denny Cordell for
Tarantula Productions Ltd.

1258


CHESS
©
Chevis Music
Corp. - BMI
Arranged by:
Phil Wright
1932
(12869)
Time 2:24
SITTING IN THE PARK
(B. Stewart)
BILLY STEWART
From Chess LP-1496
I'll Do Love You!!
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CHESS
©
Figure Music
BMI
Arranged by:
Phil Wright
1932
(13618)
Time 3:05
ONCE AGAIN
(Jimmy Williams/Larry Harrison)
BILLY STEWART
From Chess LP-1496
"I Do Love You"
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

Rissa Chrissa

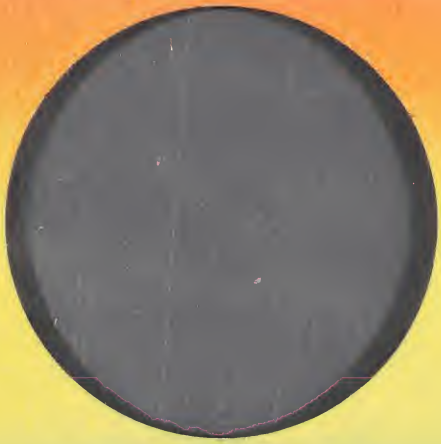


RCS 6003-A-45
STEREO
45 RPM

SIDE A
TIME: 3:26
Ludix Music
BMI

HUMAN
(Luther Dixon)
TONY DRAKE
Produced by: Jimmy Smith
Exec. Producers: Fred Myers & Al Harrison
Arranged by: Jimmy Smith

Rissa Chrissa



RCS 6003-B-45
STEREO
45 RPM

SIDE B
TIME: 3:26
Smiletone
℗ © 1982 BMI

THINK ABOUT IT

(Samuel Garner)

TONY DRAKE

Produced by: Jimmy Smith
Exec Producers: Fred Myers & Al Harrison
Arranged by: Jimmy Smith


"I'M IN LOVE"
(Al Willis - T. Laws)
STEREO
G 7153 F
Old Brompton Road
(ASCAP)
63721-S
Time: 3:19
GORDY
Arranged by
Al Willis &
William Bickelhaupt
PROMOTIONAL
NOT FOR SALE
Frankí Kah'rl
Produced by Al Willis for
Gwen Glenn Enterprises, Inc.
℗ 1976 Motown Record Corp./
Trademark Motown Record Corp.


"I'M IN LOVE"
(Al Willis - T. Laws)
MONO
G 7153 F
Old Brompton Road
(ASCAP)
63721-M
Time: 3:19
GORDY
Arranged by
Al Willis &
William Bickelhaupt
PROMOTIONAL
NOT FOR SALE
Frankí Kah'rl
Produced by Al Willis for
Gwen Glenn Enterprises, Inc.
℗ 1976 Motown Record Corp./
Trademark Motown Record Corp.

SILVER BLUE RECORDS

℗ 1974 POLYDOR INCORPORATED

PROMOTIONAL
NOT FOR SALE

MONO
SB 811
(SB 811-AM)
2066 449
Time: 3:18
Intro: :14

Oceans Blue Music/Warner-Tamerlane/ Van McCoy Music (BMI)

Produced by: Van McCoy for White House Productions

Arranged by: Van McCoy

EVERYTHING'S COMING UP LOVE

-Van McCoy-

RICHMOND EXTENSION

DISTRIBUTED BY POLYDOR INCORPORATED NEW YORK, N.Y.

MADE IN U.S.A.

SILVER BLUE RECORDS

℗ 1974 POLYDOR INCORPORATED

PROMOTIONAL
NOT FOR SALE

STEREO
SB 811
(SB 811-AS)
2066 449
Time: 3:18
Intro: :14

Oceans Blue Music/Warner-Tamerlane/ Van McCoy Music (BMI)

Produced by: Van McCoy for White House Productions

Arranged by: Van McCoy

EVERYTHING'S COMING UP LOVE

-Van McCoy-

RICHMOND EXTENSION

MADE IN U.S.A.

DISTRIBUTED BY POLYDOR INCORPORATED NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-3312
Pub., Jana Music, ASCAP
Time 3 29
From Atlantic LP 1679
PROMOTION COPY
NOT FOR SALE
INSTRUMENTAL
A-31572 SP
MONO
US
(Miroslaw Kudykowski, Harold Davis, James E. Rowser & Les McCann)
LES McCANN
Produced by Bert deCoteaux, Tony Silvester & Les McCann
Arranged & conducted by Les McCann & Bert deCoteaux
℗ 1975 Atlantic
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 R.P.M.
45-3312
Pub., Jana Music, ASCAP
Time 3 29
From Atlantic LP 1679
PROMOTION COPY NOT FOR SALE
INSTRUMENTAL
ST-A-31572 SP
STEREO
US
(Miroslaw Kudykowski, Harold Davis, James E Rowser & Les McCann)
LES McCANN
Produced by Bert deCoteaux, Tony Silvester & Les McCann
Arranged & conducted by Les McCann & Bert deCoteaux
℗ 1975 Atlantic
MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y
A WARNER COMMUNICATIONS COMPANY


Specialty
45 R.P.M.
SP-866-45
Pub: Martin & Morris
BMI
Time: 2:12
PROMISE TO MEET ME THERE
(J. Cleveland)
MEDITATION SINGERS


Specialty
45 R.P.M.
XSP-866-45
Pub: Martin & Morris
BMI
Time: 2:20
I'M DETERMINED TO RUN
THIS RACE
(J. Cleveland)
MEDITATION SINGERS


APOLLO
C-2509
Time 2:37
Bess Music
(BM)
JESUS KEEPS NEARER THE CROSS
(Prof. Alex Bradford)
PROF. ALEX BRADFORD
and Singers
287-X45
APOLLO RECORDS, NEW YORK, N.Y., U.S.A.


APOLLO
C-2444
Time 2:34
Bess Music
(BMI)
OH LORD REMEMBER ME
(Arr. Prof. Alex Bradford)
PROF. ALEX BRADFORD
and Singers
287-X45
APOLLO RECORDS, NEW YORK, N.Y., U.S.A.

Spring
RECORDS

PROMOTIONAL COPY
NOT FOR SALE

SPR 119
SPR 119A
(1084)
2066 145
Will-Du Music
Pub. Co./Gaucho
Music/Belinda
Music Inc.
(BMI) 3:05
Intro. :42

PRODUCED BY:
Raeford Gerald and
Don French
ARRANGED BY:
Tony Camillo
ENGINEER:
Tony Bongiovi

MONO



A CHILD OF GOD
(IT'S HARD TO BELIEVE)
(Don French-Millie Jackson)
MILLIE JACKSON

DISTRIBUTED BY POLYDOR INC., NEW YORK, NEW YORK - MADE IN U.S.A.


Spring
RECORDS
PROMOTIONAL COPY
NOT FOR SALE
SPR 119
SPR 119A - S
(1084)
2066 145
PRODUCED BY:
Raeford Gerald and
Don French
ARRANGED BY:
Tony Camillo
ENGINEER:
Tony Bongiovi
12/ 8/07
$ 2.00 +TX
STEREO
A CHILD OF GOD
(IT'S HARD TO BELIEVE)
(Don French-Millie Jackson)
MILLIE JACKSON
DISTRIBUTED BY POLYDOR INC., NEW YORK, NEW YORK - MADE IN U.S.A.

PICKOUT

Produced &
Arranged by:
L. Dennis

(C) (P) 1991

Distributed by:

Technique
Record Shop
2 Chancery Lane
Kingston
Phone: 26639



Side 1

MAMA

Baby Wayne

ALL RIGHTS RESERVED

PICKOUT

Distributed by:

Technique
Record Shop
2 Chancery Lane
Kingston
Phone: 26639

Produced &
Arranged by:
L. Dennis

(C) (P) 1991



Side 2

DUB

ALL RIGHTS RESERVED


OUTERNATIONAL
RECORDS
Produced by
C. Morgan
M. Morrison
C. Rufus.
(P) (C) 1992
All Rights
Reserved
Made In
Jamaica
ONL 4525
Distributed by
SONIC SOUNDS
25 Retirement Rd
Kingston 5
Tel: 61204/62036
TRUTH AND RIGHT
CUTTY RANKS

OUTERNATIONAL

RECORDS

Produced by
C. Morgan
M. Morrison
C. Rufus.

(P) (C) 1992
All Rights
Reserved

Made In
Jamaica

ONL 4525

Distributed by
SONIC SOUNDS
25 Retirement Rd
Kingston 5
Tel: 61204/62036

VERSION

KULCHA SHOK

KULCHA SHOK MUZIK

SIDE A

Dist. & Prod. by:
Lance O for
Kulcha Shok Muzik, Inc.
1218 Drexel Ave. #203
Miami, Fla 33139
Ph.: 305-534-6110
Fax: 305-285-0443
Website: www.kulchashok.com
E-mail: lanceo8@hotmail.com
KS-10
Made in Jamaica
(C)(P) 2000

Pub. by:
All Arc & When It Hits
Music (ASCAP)
from the upcoming album
"Kulcharal Dance Hall 2"
Part Proceeds To
Benefit "Free Mumia Fund"

WRONG BABYLON

(K. ARCHIBALD / B. BAILEY)

COOL BREEZE & NATTY REMO

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KULCHA SHOK

KULCHA SHOK MUZIK

SIDE B

Dist. & Prod. by:
Lance O for
Kulcha Shok Muzik, Inc.
1218 Drexel Ave. #203
Miami, Fla 33139
Ph.: 305-534-6110
Fax: 305-285-0443
Website: www.kulchashok.com
E-mail: lanceo8@hotmail.com
KS-10
Made in Jamaica
(C)(P) 2000

Published by:
All Arc & When
It Hits Music (ASCAP)

BABYLON WRONG
(K. ARCHIBALD)

VERSION

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RCA VICTOR

FRANKIE RANDALL

Arranged & Conducted by Marty Manning



47-9126

Eddie Shaw Mus. Corp., ASCAP

(UPKM-0103)

2:22

PLUG SIDE

NOT FOR SALE

Producer: Joe René

NICE 'N EASY

(Keith-Bergman-Spence)

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

RCA VICTOR

FRANKIE RANDALL

Arranged & Conducted by Marty Manning



47-9126
Bikini Music Corp., Emily Mus. Corp., ASCAP
(UPKM-0105)
1:55

45
RPM
NOT FOR SALE

Producer:
Joe René

MA VIE
(My Wife)

(Paul J. Vance-Lee Pockriss)

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


EXTENDED PLAYING
Mercury
EP-1-3324A
11249-11494
VOCAL
From The Broadway Musical
"DAMN YANKEES" (Adler-Ross)
1. NEAR TO YOU (Patti Page)
2. SHOELESS JOE FROM HANNIBAL MO
(Rusty Draper)
MERCURY RECORD CORPORATION, MADE IN U.S.A.


EXTENDED PLAYING
3111
EP-1-3324B
11265-11605
VOCAL
From The Broadway Musical
"DAMN YANKEES" (Adler-Ross)
1. WHATEVER LOLA WANTS
(Sarah Vaughan)
2. A MAN DOESN'T KNOW
(Vic Damone)
MERCURY RECORD CORPORATION, MADE IN U.S.A.


Mercury
RECORDS
PROMOTIONAL RECORD
HIGH FIDELITY
72013
YW25101
Miller Music
Corp.
(ASCAP) 1:50
Produced by
Shelby Singleton
Vocal
2
THE BOYS' NIGHT OUT
From the MGM motion picture "The Boys' Night Out" - (Sammy Cahn-James Van Heusen)
PATTI PAGE
With The Merry Melody Singers
FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.


Mercury
RECORDS
PROMOTIONAL RECORD
HIGH FIDELITY
72013
YW25102
Hill & Range
Songs Inc.
(BMI) 2:10
Produced by
Shelby Singleton
Vocal
HIT
SIDE
THREE FOOLS
(Charles Singleton - Horace Ott)
PATTI PAGE
With The Merry Melody Singers
Orchestra conducted by
Jerry Kennedy
FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
Lowery Music Co., Inc. BMI — 2:50
K 14295
(71 L 2579)
MONO
YO-YO
(Joe Smith)
THE OSMONDS
Horns arr. by Harrison Calloway, Jr.
Produced by Rick Hall
Recorded at
Fame Recording Studios
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

Osbro Music
Publishing Co.
BMI — 2:49

K 14295
(71 L 2583)
MONO

KEEP ON MY SIDE

(A. Osmond-W. Osmond-M. Osmond)

THE OSMONDS

Horns arr. by Harrison Calloway, Jr.
Produced by Rick Hall
Recorded at
Fame Recording Studios

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
APR. 6 1972
NOT FOR SALE
Burda Music Publ. Co & Virgin Ear Music ASCAP — 2:15
K 14376
(72 L 3226)
LONG HAIRED LOVER FROM LIVERPOOL
(Christopher Kingsley)
LITTLE JIMMY OSMOND
with The Mike Curb Congregation
Produced by Mike Curb & Perry Botkin, Jr.
℗1972 MGM Record Corporation
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
Chappell & Co., Inc. ASCAP — 2:26
K 14376
(72 L 3197-REV)
MOTHER OF MINE
(Bill Parkinson)
LITTLE JIMMY OSMOND
Arranged by Don Costa
Prod. by Alan Osmond/ Mike Curb/Don Costa
℗1972 MGM Record Corporation
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE



KOLOB
RECORDS

K 14468
(72 L 3537)

Progressive Music
Publishing Co.,
Inc. - BMI
3:33

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

TWEEDLEE DEE

(Winfield Scott)
From MGM Album SE 4855 "Killer Joe"

LITTLE JIMMY OSMOND

Arranged by Don Costa
Prod. by Mike Curb
& Don Costa

MGM RECORDS



Special Disc
Jockey Record
NOT FOR SALE

Tancy Music
ASCAP
4:00

KOLOB
RECORDS

K 14468
(72 L 3517)

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

MAMA'D KNOW WHAT TO DO

(Phil Zeller)
From MGM Album SE 4855 "Killer Joe"

LITTLE JIMMY OSMOND

Arranged by Don Costa
Prod. by Mike Curb
& Don Costa

JUN 21 1972

MGM RECORDS



Special Disc
Jockey Record
NOT FOR SALE

Kolob Music
BMI — 3:07

K 14405
(72 L 3440)

★

HOLD HER TIGHT

(A. Osmond-M. Osmond-W. Osmond)
Written, Sung & Played by THE OSMONDS

THE OSMONDS

Prod. by Alan Osmond & Michael Lloyd
Engineer: Ed Greene
℗1972 MGM Record Corporation

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE

Kolob Music
BMI — 2:20

K 14405
(71 L 2871)

JUN 21 1972

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

LOVE IS

(A. Osmond-W. Osmond-M. Osmond)
From the MGM Album "Phase III" 1 SE 4796

THE OSMONDS

Prod. by Michael Lloyd &
Alan Osmond

RCA VICTOR

GALE GARNETT

Arr. & Cond. by Sid Bass

47-8472
Leprechaun Mus.
Inc., BMI
RPKM-6846
2:48



PLUG SIDE
NOT FOR SALE
Producer:
Andy Wiswell

LOVIN' PLACE

(Gale Garnett)

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

RCA VICTOR

GALE GARNETT

Arr. & Cond. by Sid Bass

47-8472
Leprechaun Mus. Inc., BMI
RPKM-6841
2:38

45
RPM

NOT FOR SALE

Producer:
Andy Wiswell

I USED TO LIVE HERE

(Gale Garnett)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.


MERCURY
®
FOR BROADCAST ONLY
NOT FOR SALE
72220
YW1-29467
The January
Music Corp.
(BMI) 2:49
Vocal
Produced by
Shelby
Singleton
**
**
DEEP IN THE HEART OF HARLEM
(Jimmy Radcliffe - Carl Spencer)
CLYDE MC PHATTER
Arranged and conducted by
Alan Lorber
VENDOR: MERCURY RECORD CORPORATION


STARBOUND
UNBREAKABLE
45 R.P.M.
Time: 3:52
Record No.
502-A
(PV 8404)
NAJA, BMI
Produced by:
Val Shively
THAT'S WHY I DREAM
(N. Smith-N. Jackson)
THE KEYSTONERS
MANUFACTURED BY R&B RECORDS, UPPER DARBY, PA. 19082


STARBOUND
UNBREAKABLE
45 R.P.M.
Time: 3:54
Record No.
502-AA
(PV 8403)
NAJA, BMI
Produced by:
Val Shively
SAY ALWAYS
(N. Smith)
THE KEYSTONERS
MANUFACTURED BY R&B RECORDS, UPPER DARBY, PA. 19082


45 RPM
ATCO
RECORDS
OLDIES SERIES
59C-3524 SP
FROM ATCO
6147
OS 13056
VOCAL
Pub., Harms, Inc.
ASCAP
Time: 3:04
MACK THE KNIFE
(Weill-Brecht-Blitzstein)
BOBBY DARIN
Orchestra Directed by
RICHARD WESS
MFG. BY ATLANTIC RECORDING CORP. 1841 BROADWAY, N.Y., N.Y.


45 RPM
ATCO
RECORDS
OLDIES
SERIES
VOCAL
59C-3259-PL
FROM ATCO
6158
OS 13056
Pub.,
T. B. Harms,
ASCAP
Time: 2:48
BEYOND THE SEA
(Trenet-Lewrence)
BOBBY DARIN
Arr. & Cond. by Richard Wess
MFG. BY ATLANTIC RECORDING CORP. 1841 BROADWAY, N.Y., N.Y.

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
38-06172
ZSS 172269
℗ 1986 CBS Inc.
Publisher:
April Music
Inc./Welbeck
Music Corp.
(ASCAP)

STEREO
Intro. :07
3:25

RAY CHARLES
THE PAGES OF MY MIND

-B. Hill - J. Remington Wilde- Taken From The Columbia
Lp: "FROM THE PAGES OF MY MIND" FC 40338
Produced by Billy Sherrill
& Ray Charles

EVENT

RECORDS INC.

MONO

FOR DJ USE ONLY
NOT FOR SALE

Producer: Mike Lewis and Stu Wiener
Arranged & conducted by: Tom Sellers
Engineer: Joe Sidore



EV 210
(EV 1031 M)
(1138)
Time 4:56
Intro :10
Double Trouble Music Co./ Gaucho Music/ Belinda Music, Inc. Unichappell & Co. sole agent (BMI)

(BUT I COULD) REACH THE WISDOM OF SOLOMAN

-Neal Fox-

MANCINI & FOX

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EVENT

RECORDS INC.

STEREO

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Producer: Mike Lewis and Stu Wiener
Arranged & conducted by: Tom Sellers
Engineer: Joe Sidore



EV 210
(EV 1031 S)
(1138)
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